

Music Preferences: A Gateway to Where?

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Author's Note

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Abstract

This paper discusses the impact of peer pressure on shared music preferences which was conducted through a survey and group interviews. The information on the development of music preferences provides the reader with background on how the music preference process begins. Peer pressure is also discussed from early childhood into adulthood. The solidification of music preferences happens around the same age as college-aged individuals, which overlaps with a decrease in the impact of peer pressure. The research focuses on college-aged individuals who completed a survey on their music preferences in individual and group settings, and then were put into groups to determine if a social setting would influence their responses to the same questions. Overall, a distinct relationship between peer pressure and music preference could not be made.

Keywords: College-Aged, Group Cohesion, Music, Music Preference, Peer Pressure, Social Consequence

Music Preferences

What does music taste say about a person? Music is usually a part of daily life, whether people are aware of it or not. It can help people express themselves, regulate their emotions, and, when used clinically, can help a person regain the ability to walk. Music is powerful, but what draws people to it? Studies have been done to try and determine why people are attracted to music, and they have created multiple theories trying to answer this question. Music can help bring identity to a person or a group of people. Peer pressure in music is what creates a level of group identity, because fans of the same music generally dress similarly, talk similarly, and hang out in a cohesive social environment.

According to Daniel Levitin (2006), young children generally start to show musical preferences around the age of two years old, which is around the same time that they begin developing specialized speech processing. They usually gain the ability to hear around the 20th week in the womb, and they begin showing a preference for music around the age of 6-7 months (Levitin, 2006). Infants are bounced and cradled to certain rhythms regulated by their caretakers, and around seven months of age they begin to remember these rhythms. Later in life they look for these rhythms in music because they are so familiar to them (Philips-Sliver & Trainor 2005). A study completed by David Hargreaves shows that adults have music in their daily lives about 40% of the time. When the same study was completed with three-year-olds, they discovered that they experience music in their days at around 80% of the time (Hargreaves 2011). These studies reinforce the importance of music exposure in early childhood .

Sounds encourage prosocial behavior starting in infancy. The term “Communicative Musically” is used to describe the conversations between a baby and the mother that do not use common language, but rather a common musical dialogue. For example, a baby can make a verbal noise that sounds like an ascending pitch, and the mother can communicate back (Malloch 1999). The mother and the baby almost never overlap in sounds, which makes it sound like a real conversation is taking place (Hargreaves 2011). Infants are able to stimulate adults to create musical speech called “infant directed speech.” When communicating using infant directed speech, the infant can learn timing patterns, pitch, loudness, and the harmonic intervals that the adult is using. An infant learns their mother’s voice when they are in the womb, and they can recognize all of those patterns prenatally and continue to use them outside of the womb. Infants can also learn and identify facial expressions and body movements that they see in the adults around them. The tone of the mother’s voice when talking in infant directed speech seems to transcend all language barriers. A mother who speaks English uses infant directed speech in a similar way when compared to a mother who speaks Mandarin Chinese. A mother and their infant communicating in infant directed speech also demonstrates the bond and attunement they have to one another. If the bond is not present, there are a few places to look and determine why. A mother might not be making a connection with her infant because she is experiencing postpartum depression, or the infant could be showing symptoms of sensory or motor disorders (Malloch 1999).

Peer pressure and social influences also start developing at a young age. Preschool children are very susceptible to conforming, particularly with adult influence. Children look at adults for motivation, social context, and authority. When preschoolers are presented with

information that contrasts with a previous belief or information they have received, they will generally conform to the new information. They've seen adults conform rather than challenge the new information, so they copy what they see. A study completed with preschoolers all around the age of four indicated that they are likely to conform, but the level of conformity depended on the privacy of their responses. It may be because they are aware of the potential conflicts that could occur, but it could not be determined (Haun 2011). However, peer pressure is not always negative. Peers can become agents of intervention, and can help other peers demonstrate more appropriate behaviors in a setting. Peer-monitoring with corrective feedback can be just as helpful as teacher monitoring, and it can start as young as kindergarten (Smith 1984).

When a child first begins to have musical preferences, they generally look for simple songs with clearly defined themes that resolve in predictable cadences. Around the age of 10-11 is when children tend to take more of an interest in music, which means that they start to develop a musical identity. Adults sometimes refer to the music of their pre-teen and teenage years as "their music." These years of self-discovery are linked to music because they are emotionally-charged, and as a result they are marked in memories as important and memorable. There is not a set time when individuals will stop acquiring new music tastes, but generally by the age of 18-20 people have a specific music taste. There is not a distinct reason why, but one possible theory is that people become less open to change and new experiences as they age (Levitin, 2006). The study involves individuals between the ages of 18-23, so music solidification is in the process of becoming more concrete, or it already has solidified. This study

will examine the relationship between music preferences and peer pressure in individuals ages 18-23.

Music is part of personal identity, which is why it has social consequences. Friends generally listen to the same type of music. It is a way to bond and form social groups. Then people begin externalizing their music taste, and dressing in certain ways, doing similar activities, and listening to the same type of music. Music becomes a tool for social cohesion and bonding. In fact, music and music preference has been tried as a means to predict personality characteristics (Levitin, 2006).

There are many studies that have been completed on music preference in regards to experiences, conscientiousness, gender, age, agreeableness, neuroticism, extroversion, and even more factors (Rentfrow 2011). These studies say that music preference is altered based on each of these factors, but can music preferences also be altered by peer pressure?

In this paper, the researcher reviews various studies and literature on musical preference development, and reviews how peer pressure affects viewpoints. It seeks to discover if there is a connection between peer pressure/social consequences and music preference. `

Background and Need

There are multiple theories as to how music and humanity evolved. The main theory that will be focused on is the use of music within groups to form and maintain social bonds. Music is integrated into group events such as weddings, funerals, and worship, which are gatherings that are viewed as a way to maintain a group identity. Music is a key element in these gatherings, and

there is music that is preferred in each of these settings. The study will focus on individual music preferences and group music preferences within a general social setting. The theory of music as a tool for group cohesion also serves to explain how group music-making can be a prosocial skill and creates an environment of cohesion (Kirshner 2010). Within a music therapy setting, group cohesion is a goal that a group can be working towards when appropriate. An example would be the use of stepping as a way to achieve group cohesion in a group of adolescents at-risk for dropping out of school. The goal of group cohesion can also be a gateway for a client to feel accepted, comfortable, and supported (Horton 2005). Music is an important element of group cohesion because it is a point of connection between individuals and can bring a sense of community, support, and acceptance.

Purpose of the Study

The purpose of this study is to explore the relationship between music preference and peer pressure. Individuals have desired music in their personal lives, and in their social lives. The study is attempting to determine if an individual's answers to music preference will change in a social setting as a result of social consequences, or the desire to fit in. The researcher specifically explores music preference and its relationship to peer pressure and social consequences through a survey and a group interview.

Research Questions

- What is the relationship between music preference and peer pressure?

- Does a group setting change an individual's response to sharing favorite and least favorite music genres as compared to an individual setting?

Definitions

College-Aged: for the purposes of this dissertation, college-aged will be defined as ages 18-23 who are actively-enrolled in a college or university

Energetic and Rhythmic music: includes dance/electronica, rap/hip-hop, and soul/funk (Pettijohn 2010)

Group Cohesion: positive peer interaction (Horton 2005)

Highbrow: also referred to as "elitist"; refers to jazz and classical music (Bogt 2011)

Intense and Rebellious music: Includes alternative, rock, and heavy metal (Pettijohn 2010)

Music Preference: the music that is most enjoyable in specific or general aspects of an individual's life (Rentfrow 2003)

Peer Pressure: the influence from members of the same group (Boujlaleb 2006)

Reflexive and Complex music: Includes classical, blues, folk, and jazz (Pettijohn 2010)

Social Consequence: the response that creates group cohesion or group dysfunction (Levitin 2006)

Upbeat and Conventional music: Includes country, religious, pop, and soundtracks/theme songs (Pettijohn 2010)

Limitations

The survey attempts to cover the most popular genres, so as a result subgenres are not listed. There are only 26 possible genres to choose from on the survey, so if there is a genre that is not listed an individual has to choose a different one as favorite or least favorite. In the interview, the participants are not limited to 26 genres, so they can express it there.

Ethical Considerations

In order to ensure that the research conducted is ethical, the study provided full disclosure, de-identifying to ensure anonymity, and informed consent. The study was completed on a volunteer basis, and all information was provided before participants began completing the survey.

The purpose of this research is to determine the relationship between peer pressure and music preferences, and if answers to music preference questions will change in the group interview compared to the individual survey as a result of social consequences. The population will be a controlled variable, and it will be actively enrolled college students between the ages of 18-23. The study will begin with a short survey asking about the participant's favorite and least favorite genres of music to listen to alone, and in a group. Based on the responses, participants will be paired up for a group interview to see if the answers will change based on the social setting.

The researcher followed the guidelines from the Institutional Board Review and received approval from their college in order to complete the study. A copy of the consent form given to participants is included in Appendix 1.

Literature Review

Growing Up With Music

Parents have strong influences on their children, and music preference is no exception. Parents are the first to expose their children to music in their household, and therefore set up the environment in a desirable way with music they enjoy. A study completed by Sebastian Kirschner in 2010 shows the prosocial effects of music on 4-year-olds. After having a joint music making activity, children were more likely to offer each other help. Girls were more helpful overall, but music making showed an increase in both genders. Children were also more likely to demonstrate cooperative playing after music making (Kirschner 2010). As children age, they do have some musical influences on their parents, but initially it is mainly parent-child influence (Bogt 2011).

A study completed by Bogt served to determine the relationship between parental and adolescent music preferences (2011). Parents in the study reported the music they enjoyed in their youth. They enjoyed pop the most, and then followed by rock and highbrow the least. Mothers reported liking pop music more and rock music less than fathers. The adolescents in the survey also reported enjoying pop music the most, but then had notable differences in answers depending on gender. Males tended to like dance and rock music, and females tended to like pop and highbrow. However, overall rock and dance music were enjoyed less in adolescents than in adults, and highbrow was enjoyed even less (Bogt 2011).

The correlations between parents and adolescents was shown differently in mothers and fathers. Mothers who enjoyed pop, rock, and highbrow were strongly associated with their

daughters' enjoyment of those same genres. The same mothers had a different influence on their sons, who reported to enjoy dance, rock, and highbrow. Fathers' music preferences appear to have less of an influence. However, fathers' enjoyment of rock and highbrow had a positive correlation to daughters enjoying the same genres. Fathers' liking of pop appeared to predict their daughters' enjoyment of dance. The only correlation between fathers and sons was if a father enjoyed highbrow, their son also likely enjoys highbrow. Bogt's study demonstrates an early developed relationship between music preferences and social consequences (Bogt 2011). Since children are first exposed to music by their parents, children will express a fondness in the exposed genres or genres closely related. If they didn't, then they would not be conforming and would not be affected by pressure or the consequences of not enjoying the music they hear on a regular basis.

There are other notable profiles of individuals who enjoy music that would be considered light, heavy, or eclectic. Kelly Schwartz and Gregory Fouts completed research on personality style and developmental issues of adolescents by looking at their music preferences. Individuals that reported enjoying heavy music such as hard rock, classic rock, heavy metal, and rap also reported similar profiles of themselves. The adolescents between the grades of 7-12 reported being more of an anticonformist who challenges authority and speaks bluntly. They demonstrate lower self-esteem and higher self-doubt than average, and were more likely to lack a stable sense of self and identity. However, heavy music can help an individual with a lack of stable identity by sounding and portraying themes that are relatable to the listeners. Heavy music also appears to have strong correlations with higher levels of discomfort within a family setting. Heavy music can be an escape for these adolescents, and a point of validation that they are not alone and are

not the only individuals who feel disconnected (Schwartz 2003). Even though heavy music is associated with anti-conformist properties, the idea of having a community of individuals who all have similar feelings and behaviors brings a level of conformity and comfortability within the disconnect from others.

Light music can be described as pop and dance music. Adolescents who reported enjoying light music also reported having preoccupations with doing the right thing and keeping their emotions in check. Their main developmental concerns that were reported were their sexuality and relationship with peers. Pop music commonly has themes such as love and codependency on friends and loved ones. Peer acceptance is a core part of being an adolescent, so having friends that an individual can talk to and share these feelings is important. Music can be a part of the feeling of connectedness with other individuals (Schwartz 2003). Since most light music listeners are experiencing similar developmental concerns, music can be a place where individuals feel supported and comfortable to explore these concerns further.

Adolescents with eclectic music tastes appear to have less difficulty navigating their development. They did not report having any instances of challenging authority, lack of identity, sexuality exploration, or creating and maintaining relationships. It is unknown if having an eclectic taste facilitates adolescent adjustment, and/or if adolescent adjustment facilitates an eclectic music tastes, or none of the above (Schwartz 2003). It seems as though individuals with eclectic music tastes are not as affected by peer pressure within a musical context.

Solidification of Music Preferences

Music preferences develop throughout adolescence and solidify in early adulthood, which is why an individual has stronger preferences for music of their childhood to early adulthood compared to similar music of a later time (Bonneville-Roussey 2013). Music preferences appear to solidify around the ages of 18-20, so research on college-aged individuals will show music preferences that have either solidified or are close to solidifying (Levitin, 2006).

The first research study ever completed using music preferences was done in 1953 by Raymond B. Cattell and Jean C. Anderson. They focused on music preferences and personality in adults, but did not draw any distinct conclusions on the connections between the two. All participants were adults who completed the I.P.A.T. 16 Personality Factor Questionnaire. Then, all participants completed an hour long music test, and a half-hour silent session. During the listening part, each participant was instructed to underline an L, I, or D, corresponding if they Like the piece, are Indifferent/Intermediate, or Dislike it. Each piece was played for less than half a minute, and the participants were encouraged to use L and D almost the same amount, and to only use I when necessary (Cattell and Anderson, 1953).

The study completed by Cattell and Anderson does not have enough evidence to link each part of a personality to a music preference, but it does show consistencies between some music factors and compatible characteristics. Overall, the study established it is likely that dimensions of personality correspond to parts of music taste, but a one-to-one relation of music preference and personality factors cannot be drawn yet (Cattell and Anderson, 1953). A literature review completed by Dr. Hauke Egermann determined four areas that affect music preference.

The four factors are listener personality, emotional impact and emotional regulation, social identity, and familiarity and repetition. Individuals who are more extroverted typically enjoy music that is energetic and rhythmic, likely because it matches their personality. Music can be utilized to match an individual's current emotional state to promote emotional regulation and/or to lead to a desirable emotional state. Music can also be used for social identity formation, and to create and maintain a group of cohesive individuals who are united by their music taste. Music that is repeated also becomes more preferable and enjoyable for an individual (Egermann). Social identity formation is a key aspect to group cohesion and peer pressure because in order to have either of those, a social identity is necessary.

David Hargreaves completed a study in 1995 about complexity within music, and the effect on the enjoyment of it. He surveyed 75 college-aged students, and placed them in different groups based on their music training and experience. The possible groups were high training, intermediate training, and low training. Using 11-point scales, non vocal music was played and the participants were asked to rate each piece on enjoyment, subjective complexity, and familiarity. The results created an inverted-U shape on a graph, with fairly enjoyable, somewhat complex, and a level of familiarity at the peak. Each group experienced the peak in a similar location, which reinforces the idea of an inverted-U shape explaining the most enjoyable music (Hargreaves 1995). Hargreaves determines that musical training does not have a large impact on the enjoyment of certain types of music, because all participants regardless of musical background all rated the pieces of music in a similar fashion.

A study published in November 2010 by Terry F. Pettijohn II, Greg M. Williams, and Tiffany C. Carter reviews the changes in music preferences dependent on seasonal change specifically in college students. There were two studies completed; one focused on college students from the northern hemisphere, and the other focused on college students from the southern hemisphere. (Pettijohn 2010). The first study began with two hundred and thirty two college students from the northern hemisphere were all randomly assigned a passage on a seasonal condition to read. The passages either described a typical winter or a typical summer experience. The participants were then asked to choose a single music preference category that they would likely listen to in the given description (Pettijohn 2010). The study on seasonal music preferences within college students could be useful in the study completed by the researcher because it was completed in the northern hemisphere in late winter.

The classifications were based on a different study done by Rentfrow and Gosling in 2003 on music preference. They used various statistical methods to determine how to divide the genres into four groups (Rentfrow 2003). The categories were reflexive and complex, intense and rebellious, upbeat and conventional, and energetic and rhythmic (Pettijohn 2010). These same categories will be considered in the study completed by the researcher.

The most popular results were that reflexive and complex music was preferred in the winter, and energetic and rhythmic was preferred in the summer. Participants also answered that there was no seasonal preference for intense and rebellious music or upbeat and conventional music. Participants reported listening to music most often in the summer. The responses to favorite overall genre showed rap/hip-hop as the top favorite, followed by country, rock,

alternative, pop, soundtracks/theme music, jazz, heavy metal, religious, classical, folk, soul/funk, dance/electronica, and blues (Pettijohn 2010). These genres will be reviewed in the study to see if they have any similarities between the study completed by the researcher.

Participants from the southern hemisphere preferred reflexive and complex music in the winter, like in the first study, and participants also preferred energetic and rhythmic music more in the summer. There were no significant differences in intense and rebellious music or upbeat and conventional music. Students also reported listening to music the most in the summer, which is the same as the first study (Pettijohn 2010). The research completed for this dissertation was completed in late winter in the northern hemisphere, which could have an influence on the participants' answers.

Peer Pressure and Viewpoints

Peer pressure is evident in very early stages of life from sources such as family, school, peers, and culture. Peers have a strong influence especially in academic performance. For example, an individual who socially identifies with individuals who achieve above average grades, they will also strive to achieve the same level of academics. Even though parental influence takes up more time, peer influence is more powerful (Boujlaleb 2006). Parents are commonly concerned that their child may be associating with individuals who will have a negative peer influence (Brown 1993). It is especially true during the teenage years when an individual is going on a journey of self-discovery and identity. In Erik Erickson's Theory of Identity Development, this is called "identity versus identity confusion" (Boujlaleb 2006). When

adolescents and teens create social groups, they begin to take on a group identity, and it can help establish self-identity.

Adults do not react to peer pressure the same way as adolescence. Actually, adults do not generally respond to peer pressure at all. A study completed by Vollmer utilized social robots in order to determine how children and adults would respond to their influences. Adults were divided into three groups. One group was peer to peer, one was peer to social robot, and one was a control group. The only group that showed any peer pressure significance was the peer to peer group (Vollmer 2018). With age, there is an increase in peer pressure resistance (Steinberg 2007). The test was recreated with children, but only with social robots and the control group. The children were clearly influenced by the peer-robots, and therefore answered a question wrong 74% of the time (Vollmer 2018). Children are known to be more likely influenced by peer pressure, so the findings line up with that belief.

Lucy Green wrote about research completed by Alden in a school in inner-city London primary school on peer pressure and music. The class was mixed-ethnicity, and the whole class agreed that pop music was their preferred genre of music. However, when the class was divided by ethnicity and asked what their favorite genre of music is, there were differences in each group compared to the class. The Asian children said they were all familiar with pop music, but the music that they most prefer is Hindi film music. They would hear it in their households, and enjoy it more than pop. The researcher, now with more information on what the students enjoy listening to, arranged another full-class session. He asked the students to form a music curriculum. The students only included pop music and instruments that were already familiar to

all of them. When Alden asked the Asian children why they did not add Hindi film music to the curriculum, they answered it was because of peer pressure (Green 2012). Music preference is directly impacted by peer pressure and the desire to fit in. Individuals did not want to share their music preferences because it deviated from what everyone else was saying, and they preferred to conform instead of stand out.

Methods

The main question that the researcher is trying to uncover is, what is the relationship between music and peer pressure? The focus of the research is on music that is enjoyed in private, in a group, and not at all, within college-aged individuals. Then, seeing if those answers change if they are asked in a group setting as a result of direct social consequences. These studies have determined that college-aged individuals are around the age where music preferences solidify, and peer pressure starts to affect them less than when they were adolescents, so the results should demonstrate both of those properties.

The study is divided into two parts, and both parts require completion. The first part is a short survey asking four multiple choice questions: What is your favorite genre of music to listen to alone? What is your favorite genre of music to listen to in a group? What is your least favorite genre of music to listen to alone? What is your least favorite genre of music to listen to in a group? The participants will have twenty-six genres to choose from, and those options have been chosen because they were used in a study completed that was attempting to use music preferences in relation to Life History Strategy titled “Individual Differences in Music Preferences Life History Strategy Reveals Distinct Variation” (Hammerl 2018). A copy of the survey can be found in Appendix 2. The participants were required to also give their name with the survey, because the second part of the research is based on pairing up participants based on their answers and doing a group interview. The interview serves to determine if answers to the survey will change based on social consequences.

The setting would have been based on Anna Maria College's campus, but as a result of the Coronavirus 2020 pandemic all research was moved to virtual platforms. The interviews were conducted via the video conference platform Zoom. Having a digital interview did have a benefit of not having to limit the population to strictly Anna Maria College students, because now all interviews were digital and no longer in person. The participants are actively enrolled college students ages 18-23. They are all from the New England region. Participants were on a volunteer basis, and they completed the survey that the researcher posted to their social media.

Intervention and Materials

The goal of the study is to determine the relationship between shared music preferences and peer pressure. The independent variable is the answers on the original survey each participant completes. The dependent variable is whether or not an individual's answer will change based on social consequences. The materials used were SurveyMonkey to create the first part of the research, and Zoom was utilized as a platform for virtual interviewing. The survey was used to gather quantitative data and to give a baseline for the interview answers.

Procedure

The survey was posted to social media, and within 24 hours it had 21 responses. The researcher closed the survey at that point, and began pairing participants based on their answers, and scheduling group interviews. It would have been ideal to have an even number of participants. However, instead of leaving it open in hopes of getting one more participant, the researcher stuck to the plan and closed the survey after 24 hours. The researcher decided to make one group of three individuals. Interviews were completed in pairs in order to maximize the

amount of data possible to collect, and to still maintain a social scenario. The pairs were chosen based on answer similarity, polar differences, and one pair of individuals that neither contradict or confirm each other. Then, scheduling interviews began.

Data Analysis

To analyze the data received, the researcher first began by determining the amount of answers changed in the interview compared to the survey based on the notes taken during the interview. Then, the researcher recorded when an individual changed their answer because of social consequences, and was influenced by the other interviewee to change their answer to match theirs. To determine if an answer was changed as a result of peer pressure/social consequences, the researcher looked for certain themes and phrases. A clear example would be an individual explaining why they enjoy pop music in a group setting, and the other participant verbally agreeing and saying that they agree and also answer pop is most enjoyable and preferred in a group setting. The most clear indication of peer pressure was when one participant would answer a question, and the other participant would respond in agreement and choose the same answer.

During the interview, the interviewees also got the chance to defend their answers. Favorite genre defense examples are that they listened to it growing up and have a strong familial tie to that genre, genre is fun and upbeat, and all friends listen to the same genre so it's a connection to them. Least favorite genre defense examples are that the genre is associated with school, they don't see the appeal of the genre, and the genre isn't familiar so when it's played in groups they feel out of place.

Results

The purpose of the research was to determine if there is a connection between music preference and social consequences. The research was divided into two parts that both required completion; a survey and a group interview. In total there were 21 participants, which were then paired into nine groups of two and one group of three. Everyone who participated in the survey completed the interview.

Pair/Group #	Reasoning
Pair 1	P1 likes to listen to soul alone and P2 does not like soul music played in groups
Pair 2	They both dislike religious music in groups
Pair 3	They both like to listen to musicals alone
Pair 4	P1 enjoys listening to heavy metal alone, and P2 does not
Pair 5	They both like listening to pop in groups and both dislike country music when they are alone

Pair 6	None of their answers overlapped or contrasted with one another
Pair 7	They both like to listen to heavy metal alone, and both dislike country music both alone and in groups. $\frac{3}{4}$ answers overlapped
Pair 8	P1 likes to listen to country alone and P2 does not like to listen to country alone
Pair 9	They both dislike listening to country music in a group
Group 10	They all like to listen to alternative/indie alone

Pair 1 was paired because of their polar opposite responses in regard to soul music. However, the survey results did not have the same polar opposite responses. P1-1, who answered that they enjoyed soul music alone, said in the interview that they chose that answer because R&B was not listed as an option. They grew up listening to R&B, so that's why they enjoy it so much. P1-2 said in the survey and interview that they enjoy listening to pop alone because it's the most played, and on the radio there are various types of songs played under the pop category.

When asked what music was most enjoyed in a group setting, P1-2 replied hip-hop or rap because they are upbeat and enjoyable. Their friend group also listens to that type of music, so it is a point of connection. P1-1 followed up by saying hip-hop or rap are also most enjoyed in a group setting. The repeat of the answer P1-1 gave is very likely due to social consequences, and the desire to fit in. When asked what genre of music was least enjoyed alone, P1-1's answer was the same as the survey: country. P1-2's answer was different from the survey, but did not show any signs that it was because of social consequences. Their answer was religious music, since it is so strongly associated with church and religion. When asked what the least favorite genre to listen to in a group was, P1-2 answered classical music. Their reasoning was because it's not something that makes them want to dance, and it's associated with a class on Music History. P1-1 answered with a few different genres, but then made their final answer classical. They also associated classical music with school, and it's not something they would want to bring to their friends. The change to classical is also likely due to social consequences, and the influence P1-1 had on them.

Pair 2 had a common answer of disliking religious music in a group setting. The researcher wanted to see if having one answer in common would therefore prompt changing of answers to have more in common, and therefore create more group cohesion. P2-1 enjoys listening to country music alone because they grew up on it. It reminds them of their family, since they would listen to it with their mom. Their friends hated it, so it was their music. P2-2 enjoys listening to rock alone, and also reported growing up listening to that style. They were surrounded by classic rock, and as they got older they began to enjoy modern rock. In a group setting, P2-1 enjoys listening to hip-hop. It's played at parties, and is the go-to music in their

college groups. P2-1 explained “it’s the music that gets people the most hyped”. They associate it with a good time. P2-2 enjoys pop in a group setting, since people don’t know the same classic rock as they do. Pop is universal and popular, and they also reported it’s “fun to know songs in a group”. Country music is P2-2’s least favorite genre of music to listen to alone. They also reported not enjoying rap, but having some country and rap music exceptions, like Eminem. Rap also says lots of rude comments. They generalized and explained they do not like electronic music as a whole. They explained “it just doesn’t do it for me”. They want to be listening to songs they know, and they don’t see the appeal of electronic music, or the twang of country music. P2-1 reported not enjoying religious music when listening to music alone. They enjoy lots of different genres, but Christian music does not have any appeal. They are also not religious. Religious music is also P2-1’s least favorite in a group, but then she changed her answer to country. There aren’t many people who enjoy country music, and it’s P2-1’s favorite, so they want the genre to themselves. P2-2 reported least enjoying christian music in a group setting. They’re also not very religious, and don’t like the ideas of getting together in a group to talk and listen to things that she is not knowledgeable about or a fan. P2-2 commented on country music in a group setting in response to P2-1 and said that they understand, and that “people don’t get good music”.

Pair 3 was matched because they both like to listen to musicals alone. The researcher wanted to see if having one answer in common would prompt the participants to change another answer to create more group cohesion, like in Pair 2. The interview started with the focus on music that is preferred when alone. Both P3-1 and P3-2 answered musicals. P3-1 explained that the songs have a story, and “you can put yourself into that characterization”. P3-2 agreed with

P3-1. When asked what their favorite music is in a group, P3-2 responded again with musicals. They explained it's fun when a group of people all sing along, and everyone has their own interpretation of that character or piece. P3-1 answered pop or whatever is on the radio. They like to discuss the meaning of songs, the social commentary, and the artists. P3-1 expressed that they do not like listening to electronic/dance music when alone. It's mostly for group settings, and when she's alone she prefers words to sing along. P3-2 answered country music because they do not find it aesthetically pleasing, and don't like the twang. In a group setting, P3-1 does not enjoy listening to country music. They enjoy country music, and they get judged for it. They do not want to be judged. P3-2 does not like rap in a group setting, or any genre they are not familiar with. They do not like it when everyone else knows the music, and they are the "odd one out."

Pair 4 was matched over their opposite answers in regards to heavy metal music. The researcher wanted to see if there would be any discourse that would prompt a change in response to not make any answers polar opposites. P4-1 reported enjoying heavy metal music alone. They like the use of drums and guitars, and the music cancels everything out. P4-2 answered rock because it's their favorite genre, and they grew up listening to it. Their father was in a classic rock band from the time they were in first grade until last year. P4-2 answered that rock is also their favorite in a group setting because all their friends listen to rock and it's their favorite genre. P4-1 also responded with heavy metal again because "it's good." The songs can tell a story, and it's good background music. Their friends don't mind it. When listening to music alone, P4-1 does not like to listen to country music. They don't like it, and never got into it. They don't know much about it either, so they have no desire to listen to it. P4-2 answered that they do not enjoy listening to heavy metal music, and responded to P4-1 by saying "you're not going to

like this.” P4-1 said that they didn’t care, and people like music to like music, so they weren’t mad. P4-2 doesn’t dislike heavy metal, but it is not appealing. It brings out parts of rock that they do not particularly enjoy. P4-2’s least favorite in groups is also heavy metal for the same reasons as the individual music preference. Also, none of their friends like it, so they’re not exposed to it. P4-1 does not enjoy rap in a group setting. They’ll listen to it, but lots of songs don’t “vibe with me.” They like songs that tell a deeper meaning and story, and rap generally doesn’t have that.

Pair 5 was matched because of two answers overlapping. They both like listening to pop in groups and dislike listening to country music alone. The researcher wanted to see if having half of the answers the same would prompt changing the remaining two answers to match, or at least changing one more answer to match. When alone, P5-1 enjoys listening to indie/alternative, and in certain moods they like rock. They like the unique sounds. It’s one genre but it has many differentiating sounds within it. They like when a song is “all over the place”, like soft at the beginning, then it picks up, and then softens again. P 5-2 enjoys pop/rock when choosing music to listen to alone. They grew up on it, and there is a specific band that has influenced her from her childhood to adulthood. In group settings, P5-1 shared that it depends on who they are with, but typically they are around individuals who listen to pop/rock. The concerts they typically go to are also pop/rock. P5-2 enjoys musical theater in groups because it is “music that is inherently made to be sung very passionately.” It’s fun for them and their friends. When alone, both P5-2 and P5-1 do not enjoy listening to country. P5-2 explained that they do not see the appeal, and they referenced a parody song that talks about country music targeting a specific audience. It all sounds similar to them. They were afraid that P5-1 would like country music and that they would “roast them” for not enjoying it. P5-1 does not like the twang of country music, and also does not

like the southern accents in music. All songs have the same topics of women, beer and trucks, so it isn't very relatable. In a group setting, P5-2 expressed that rap is unfamiliar to them, and therefore the least favorite. It all sounds the same to them. They appreciate and recognize the culture around it, but it is not part of their culture. When other people are listening to rap, they feel like the "odd one out." They also said it makes them feel like "I don't like this and I don't know this." Originally P5-1 was going to say country, but because of P5-2's answer they changed it to rap/hip-hop. It is a clear reference and indication of social consequences. Similarly to P5-2, they expressed that people who know that music will sing and dance to it, and P5-1 will feel overwhelmed with how unknown and unfamiliar it is to them.

Pair 6 was matched because none of their answers overlapped or contrasted with one another, so the researcher was interested in how the lack of relational answers could interact with social consequences. Starting the interview with their favorite music to listen to alone was P6-1. They enjoy classic rock because they grew up on it, and it's associated with their childhood. It's more upbeat than the newer music. It has simple riffs, and the new rock music has become more synthesized. It's original, and everyone worked off of each other to create something. "Previous bands paved the way for each other", and individuals were inspired by the same artists but arrived at different conclusions from it. The older rock bands all have different fingerprints. P6-2 enjoys listening to folk music when alone because they also grew up on it, like P6-1. Folk music is not always great, for example "Bob Dylan has the weirdest voice". However, they love the message, and it helps to reflect. There are lots of historical aspects in older folk, and new folk is about what is happening now. It's a good way of keeping up with issues in the world. In a group setting, P6-1 said it depends on the group, either country music or classic rock. It's more social

music. They said that not every country song sounds the same, but they're predictable, and good social songs. They're simple and good for the atmosphere. They furthered the topic of simplicity by saying "nobody likes to be spicy anymore. Everyone wants to be generic." P6-2 said that either pop or classic rock is best in a group setting. Their answer likely changed to classic rock because of P6-1's influence. They also stated that it's for similar reasons to P6-1. They'll hear a song and know it, or they're predictable and can sing along. They're good for socialization.

When alone, P6-2 is fairly open, but does not listen to lots of heavy metal music. On the survey, P6-2 responded that they do not like country music, so this answer may have changed as a result of social consequences. However, it cannot be confirmed. P6-2 explained that heavy metal requires a specific mood. If they were angry, it would make them more angry. They look for music to calm themselves down rather than make themselves more upset. P6-1 says that they are not fans of rap or gospel music. They go to church, so they don't feel the need to listen to gospel. They don't like rap, but "the bass is nice sometimes." They look for music to relax, and rap music is more about individuals bragging about what they've done. They see it as a display of masculinity, but also see it as hard work. They do think it's easier than other genres of music because it is so similar to talking. In a group setting, P6-2 does not enjoy classical music. They explained that "I did my time in Music History", and that no one wants to sit in a group and listen to Mozart. P6-1 responded saying "I understand that." Classical music is longer and has multiple movements. The style overall relates to music theory, so it's not social music. No one cares about specific measures and the music theory relations to it. P6-1 said that jazz is not ideal in a social setting. They do like jazz in moderation. It's music that needs to be taken in, not just listened to, so it's not useful as ambiance. A group can't sing along to it, and a listener needs to

process it. P6-1 explains “it’s an experience rather than just music.” It can be loud, chaotic, and it’s hard to have social interactions with it in the background because it’s so distracting.

Pair 7 was matched because they shared $\frac{3}{4}$ answers, and the researcher wanted to see if the single different answer could be changed as a result of group cohesion in other genres and situations. When listening to music alone P7-1 wrote heavy metal, but also expressed that they like to listen to kpop as well. They said that they can focus better when listening to heavy metal, and that their long metal playlist is also their drawing playlist. They don’t notice how much time has passed. They like how different it sounds, and it’s very complicated. They explained “it’s more of a craft.” They also enjoy kpop because of how different it sounds, and it can be a bit crazy. They like the performance aspects with the songs. P7-2 enjoys listening to heavy metal alone as well, and said it was for similar reasons that P7-1 shared. They can’t go into a group and blast that kind of music. They also do music reviews online, so they analyze them. They expressed that the music affects them, and listening to it individually does something different to him compared to a group. P7-1 agreed with that statement. P7-2 says that it helps with self-growth, and gets them “pumped”, which P7-1 also agrees with. “All pop music meshes with each other”, and P7-2 explained that metal musicians are trying to get people to listen to them and make a living off of what they are doing. Sometimes pop stars are in it for the quick money. Metal also has a bigger family orientation. In a group setting, P7-1 enjoys listening to pop music. They can enjoy some of the songs, and it’s more universal because of the radio and listening to it in stores and supermarkets. When it’s played people are generally happy with it and can enjoy it. P7-2 agreed that pop is nice in a group setting, but their friends also listen to musicals. They have been involved in theater since middle school so it brings up memories. Everyone can sing the

songs, and it is stressful if they do not know all the words, but it's what's played in the groups that they hang out in. They can't crank heavy metal in a large group, they're familiar with pop, but musicals break away from mainstream music which is nice. When alone or in a group, both P7-1 and P7-2 do not like listening to country music. P7-2 does not like where country music has gone. There are some good country bands out there, but they don't find joy when listening to it. It's lacking something, and P7-1 agrees. All the songs also have the same subjects, and all their voices sound the same. Even the rhythmic way of talking is the same. Their dad loves country music, but they do not. P7-2 agrees. In a group, P7-1 says it depends on the group of people, but most individuals either love or hate country music, so it's like playing roulette. P7-2 says country music is also unfamiliar. There is not a single song to sing along to, which would make them feel uncomfortable with everyone else singing and knowing the songs. P7-2 says that they relate to that.

Pair 8 had opposing answers in the survey in regards to country music. The researcher wanted to see if an individual would change their answer in order to not create discourse over a musical preference. P8-1 enjoys listening to country alone, and P8-2 does not like to listen to country music alone. The interview started with favorite music genres to listen to alone. P 8-1 responded that they like to listen to country the most, but also enjoy alternative and rap music. They don't enjoy all types of country, so when they're alone they can choose what songs to play. They can focus on the lyrics and the meaning of the song. P8-2 enjoys punk and alternative music alone the most. They can relate more to the subject matter, and the lyrics speak to them. They also enjoy the instrumentation. For group settings, P8-2 enjoys pop. It's mainstream and something that everyone can sing along. Even if it's not something an individual primarily

listens to, they'll likely know some of the songs. P8-1's answer was going to be rap, but they changed it to pop, likely because of social consequences. Words in pop songs are repeated so it's easy to sing along. She agrees with P8-2 and says it's something everyone can agree on. P8-2's least favorite genre to listen to alone is country. They said "the twang hits my ear wrong". P8-1 explains that she understands. P8-2 expressed concerns over answering country music because of P8-1's enjoyment of it. P8-1 expressed that their least favorite genre of music to listen to alone is techno. It's not enjoyable, and they associate it with people who do intense drugs. There's no lyrics and not lots of musicality in electronic music. P8-1 expressed that classical music is their least favorite genre to listen to in a group because people have different levels of appreciation for classical music. Group settings are more for music with lyrics, and classical music doesn't have that. P8-2 said that country is their least favorite in a group setting because of their personal bias. They expressed that country music is probably good in a group setting, but not to them. P8-1 said that they understand, and "no one wants to listen to people making babies and riding tractors". After that, P8-2 asked for country recommendations, and P8-1 said Kacey Musgraves.

Pair 9 was matched because they disliked listening to country music in a group setting. The researcher wanted to see if having one answer the same would prompt an individual to change an answer to create another area of group cohesion. P9-1 enjoys listening to indie/alternative music alone. Lots of the bands are calm, or calm but angry. They like the stories and how rough they sound. Voices are meant to sound bad and talk about tough subjects. The artists don't care about how they sound, and the lyrics are deeper than most songs. P9-2 answered pop because that's all they would listen to when they were younger, and it's fun. They haven't branched out since they were a young teenager. In a group setting, P9-2 likes to listen to

musicals. They said “it’s always fun to sing along really loudly with a group of people” All their friends listen to musicals, so it’s really fun. There are fun songs, and it’s nice to have all the different parts to sing. P9-1 answered rap. They like artists like Tyler the Creator and Childish Gambino because they are both queer artists and are well-known. Most of P9-1’s friends are queer and all know the lyrics to those artists. The lyrics are fun but also deep. They like to listen to people who push the boundaries of a typical song. P9-1 likes their voices and their overall sound. The beats are happy and have energy. When asked about music that is least enjoyed alone, P9-1 said country. They explained that every song sounds the same, and they have a strong bias against country music. All music is good, but the lyrics and topics are the same in every song. P9-1 likes folk, but it’s different from country music. They don’t like the twang, but can appreciate it if it’s done differently. P9-2 does not enjoy techno/edm when listening to music alone. It’s okay, and it’s fun, but it doesn’t keep their attention. They can’t determine what it is specifically that is not enjoyable. Country music was the least favorite in a group setting for both P9-1 and P9-2. P9-1 said it was for the same reasons P9-1 listed earlier. The lyrics are bad, and people who listen to country “are annoying and scream it at the top of their lungs”, and they do not want to be a part of that. 2009 Taylor Swift is the only country they enjoy. P9-1 said that in a group, country music is typically one guy with a guitar. Country music also starts mellow and then becomes very dramatic, and P9-1 agrees with them.

Group 10 consisted of three individuals who all enjoyed listening to alternative/indie music when alone. The researcher wanted to see if having one answer the same would prompt an individual to change an answer to create more group cohesion. P10-1 opened the discussion by answering that they enjoy listening to alternative/indie music alone, like Lana Del Ray. They

described it as artistic, and the type of music to sit down and listen. It's not party music. P10-2 said that lately they've been listening to older music like Frank Sinatra, Ella Fitzgerald, jazz, and also lofi hip-hop. They described it as relaxing. It makes them feel nostalgic and comforted. The audio is more muted and muffled, so it is apparent that it is from a different era. P10-3 responded that they're favorite music to listen to alone is alternative/indie because it is calm and brings good vibes. It brings them to a different place, "almost like a different dimension". They like the softness and the quality. They also said that all the songs sound the same, and it's peaceful. For group settings, P10-1 expressed that they love to listen to hip-hop and specifically Spanish music. It's upbeat and all their friends like to dance. The rhythms tend to be pretty fast. They like the instruments and the heavy uses of drums and guitar. P10-3 agreed with what P10-1 said, and also expressed hip-hop and rap to be music an individual and their friends can use to dance. It's not too slow, and not too fast. The rhythms can be felt, and draws individuals in. It's a good time, and about having fun. P10-2 also says hip-hop and rap are their favorite music to listen to in a group as well. It gets everyone going, and the beats are good and stick out. Electronic music is P10-1's least favorite genre of music to listen to alone. They explained that it's not pleasant, and it's "too intense for the vibe I'm going for when I'm alone". They said that they are a very relaxed person, and like to really get into music rather than using it as background noise. Electronic is too loud and instruments tend to be obnoxious. They also don't like the way they use bass. P10-2 expressed that they do not enjoy country when listening to music alone because they don't like the way they sound. They described it as nasally. P10-3 expressed a deep disliking of country music as well. They said that they hate country music, and it's terrible. They agreed with P10-2 and said they do sound very nasally. P10-3 said the singers "sound[s] like

they're constipated” , and described it as unpleasant. It makes P10-3 feel so unpleasant when people talk trash about rap but most country music is very hill-billy. P10-2 chimed in and said “I feel [name], I feel”. The discussion ended when P10-3 said “country is an abomination”. Moving on to the least favorite genre in a group setting, P10-1 says that classical is their least favorite. They like to listen to classical on their own. It’s calming, and they would not want classical in the background of conversations. P10-3 said that although they like jazz, they don’t like it in a group setting. It’s too fast, and distracting for conversations with peers. The disruption of instruments isn’t suitable for a group. P10-2 said classical music would be their least favorite in a social setting. It would remind them of a class they took titled Music History. They wouldn’t even want it in the background of a conversation. It would be suitable for a group setting, but it would evoke memories from that class.

After completing the study on the impact of social consequences on music preferences, the data show that at least one answer per group was changed when interviewed compared to the survey completed. This can be viewed in Chart 1 in Appendix 3. However, it is not always clear if it is a result of social consequences or another potential cause. According to Chart 2, 50% of the findings could be tied to social consequences, which would be indicated by a verbal agreement in the survey, and/or a changing of an answer to the same answer the other interviewee expressed. Overall, 18 answers changed and could not be directly tied to social consequences, and 6 answers changed as a clear relation to social consequences, as displayed in Table 1. However, at least one answer in half of the groups had a change as a direct result of social consequences, and half had an answer that was changed due to an undetermined cause.

In Pettijohn's research on college students and seasonal music preferences, northern hemisphere participants recorded enjoying reflexive and complex music most in the winter, and energetic and rhythmic music in the summer (2010). The results in the data above do not mirror that at all. For the purposes of this study, the genre "punk" was placed in intense and rebellious, and the genre "world music" was placed in energetic and rhythmic.

According to the data organized in Table 2, on the survey the music that is upbeat and conventional was the most preferable overall, and music that was reflexive and complex is the least preferred overall. Intense and rebellious music, and energetic and rhythmic music were tied for most enjoyed when listened to alone, but upbeat and conventional music was the most enjoyed in a group, least enjoyed alone, and also least enjoyed in a group.

Table 3 shows that intense and rebellious music is most enjoyed alone, and upbeat and conventional music is most enjoyed in a group, least enjoyed alone, and also least enjoyed in a group. Upbeat and conventional was the most preferable overall, and music that was reflexive and complex is the least preferred overall, just like in Table 2.

According to Chart 3, upbeat and conventional music is both the most desired and the least desired. An explanation of that could possibly be that participants reported disliking country music very frequently, and country music falls under the category of upbeat and conventional music. However, so does pop, which was commonly reported as an enjoyable piece of music. When looking at pop versus country music specifically in Chart 4, 5, 6, and 7, pop was enjoyed in all settings 11 times, and not enjoyed 0 times. Country music was enjoyed in all settings 2 times, and not enjoyed 19 times.

Since college students are around the age where music preferences generally begin to solidify, it makes sense to see some consistencies and some inconsistencies whether they are related to social consequences or not. However, peer pressure is still actively influencing their lives in order to conform to society, so there can still be a clear distinction made between changing of answers due to social consequences or an undetermined factor. Some factors that could also influence a person's response to preferred music would be the time of day and the mood of participants. Music preferences are fluid, and are still able to change in participants.

Discussion

Music is involved in daily life, but it is not clear what determines a person's music preference. The research serves to focus on the topic of social consequences, and to determine the relationship between music and peer pressure. Alden determined that there is a relationship between music and peer pressure. In a group setting, individuals were less likely to share their music preferences that deviated from the group than when individuals were in smaller groups, and even individual settings (Green 2012) By having a survey completed individually by every participant first, it gave a frame of reference to see the changes occurring in a social context.

Social consequences do not always have to be in the form of a changing answer, it can also be seen in agreement and/or validation of another's feelings. For example, in P4-2 said "[P4-1] you're not going to like this" when they had contrasting answers to music preferences. That can also be viewed as a social consequence, and was not originally considered when creating the study.

The phrase "odd one out" came up twice in response to not enjoying a certain type of music, and similar other phrases and indications were also mentioned. The participants frequently reported that they did not want to be the only ones in a group that were not familiar with a genre of music, which goes along with the desire for group cohesion and wanting to have a social identity that Egermann mentioned in his writings on music preference. The other factors involving music preference are listener personality, emotional impact and emotional regulation, and familiarity and repetition. The emotional and familiarity impact can be tied to when participants shared that they grew up on music, and that they would listen to the music with their

family. Emotional regulation can be viewed when participants would share that they have to “be in the mood” for specific kinds of music. Another example of music as emotional regulation would be when P6-2 shared that they don’t listen to heavy metal because if they are already mad, it will make them more upset. Instead, they look for music that will calm them down (Egermann).

Another common defense for music preference was that it was music an individual listened to when growing up. Going back to the research completed by Bogt in 2011, there is a large association with music preference and parental influences (Bogt 2011). Growing up with these preferences and solidifying them as an adult would lead to an individual likely not swaying on their enjoyment of that particular genre of music. Friend groups also appear to have a large impact on music preference in groups. The impact of peers and parental figures was measured in Boujlaleb’s study, and showed that peer pressure makes more of an impact than parental pressure, which can also be seen in the interviews (2006).

The study completed does show a relation between music preference answers changing in a group, but it is not clear if the only factor is social consequences. There are other factors that could not be controlled, and also could not be accurately measured, such as relation between participants.

Limitations

The research was completed in a unique time in the world, specifically during the Coronavirus 2020 pandemic. Since COVID-19 is highly contagious, everyone except for essential workers have been staying home and advised to keep a social distance of at least six

feet. As a result, the research had to be conducted completely virtually using SurveyMonkey and the virtual conference application Zoom as platforms for surveying and interviewing, respectively. The pairing for interviews was not random because the researcher was interested in how different levels of similarities and differences in answers would influence one another. Since the interviewing was not random, there were some pairs of strangers, friends, and individuals who are friendly with one another. It was not able to be controlled, so it was a limitation that the researcher could not avoid.

Another factor that could not be controlled was the majors and areas of study that the college students are learning about. Music majors tend to have more experience discussing music preferences, because music is a main focus for them. Comparing music majors to a major such as criminal justice, there is a large difference in the amount of music in each area. Criminal justice majors would not have the same exposure to music, and it would not be as intensive.

The data are falsifiable because there are other aspects of music preference that were not measured in the study. There does appear to be a relationship between social consequences and music preference, but it is not apparent in every participant. The research could be repeated with a wider audience.

Future Research

Some factors that were not considered were gender, relation between participants, personality, and whether they identify as an introvert or an extrovert. The study completed by Pettijohn discovered that gender did not appear to have a huge influence over music preference, however the study completed by Bogt showed a significance in gender between music preference

development and parental influence (Pettijohn 2010; Bogt 2011). Colley researched gender and music, and did find distinct gender differences that are similar to the findings of Bogt, only without considering the parental influence (Colley 2008). A future consideration would be to pair individuals based on gender, and to see if there is any influence on responses and changes as a result. Another future consideration would be to pair strangers specifically. The research conducted included individuals who knew each other, because it could not be controlled. In the future, controlling the relationship between participants would be beneficial to have as a controlled variable.

Conclusions

Music preference and social consequences appear to have a relationship in college-aged individuals, but it is not necessarily present all of the time. 50% of the groups that had a change in answer compared to the survey could clearly be tied to social consequences, because it was commonly changed because they agreed with the other interviewee and wanted to make their answer the same. However, 50% of the groups that had a change in answer could not be clearly tied to social consequences, because they did not verbally say that they changed because of the interviewee, and they did not indicate a change was the result of anything in the social context. The answers could have been because of the social context, but it is unclear, so it cannot be determined.

Appendix 1

I am asking you to participate in a research study titled “Music Preferences: A Gateway to Where?”. I will describe this study to you and answer any of your questions. This study is being led by Delia Regan, Anna Maria College. The Faculty Advisor for this study is Bryan Thomas, Anna Maria College.

What the study is about

The purpose of this research is to determine why people are attracted to certain genres of music in their personal and social lives, and if certain genres of music overlap. The study will also determine if answers change when asked later, and in a group setting. The study will begin with a short survey asking about your favorite genre of music to listen to alone, and in a group. Then it continues to ask your least favorite genre of music to listen to alone, and in a group. Then, based on your answers, you will be paired with another participant for a group interview to assess if answers can change based on social consequences. The population is actively enrolled college students between the ages of 18-23.

What I will ask you to do

I will ask you to complete a brief survey that will take no longer than 5 minutes, and then to participate in a paired interview with another participant of the survey. The total time commitment would be 20 minutes; 5 for survey, and 15 for interview.

Risks and Discomforts

One risk to participation is negative feelings about defending one's musical preferences and the possibility that others may not share those views.

Benefits

A possible indirect benefit would be a better understanding of oneself, and their personal music preferences.

Compensation for Participation

Participants will not receive compensation for being in the study.

Privacy

Even though in the initial survey I ask for your name, please note that it is only used for pairing participants together for the interview. When writing about the research, I will not use names, and I will de-identify the data. Please note that the survey is being conducted with the help of SurveyMonkey, a company that is not associated with Anna Maria College and with its own privacy and security policies that you can find at its website.

Taking part is voluntary

Taking part is voluntary, and you may refuse to take part in the study. However, if you do choose to take part in the study, both the survey and interview must be completed.

If you have questions

If you have any additional questions related to this study, please contact the researcher (Delia Regan at daregan@amcats.edu). If you have any questions related to your rights as a research participant, contact the Anna Maria College Institutional Review Board Chair.

Statement of Consent

I have read this information and have had the study purposes, procedures, risks, and benefits explained to my satisfaction. My signature indicates my informed consent to participate in the study. I acknowledge that I have received a copy of this consent form.

Your Signature _____ Date _____

Your Name (printed) _____

Signature of person obtaining consent _____ Date _____

Printed name of person obtaining consent _____

Appendix 2

Music Preferences: Solo Versus Group

1. What is your name?

* 2. What is your favorite genre of music to listen to alone?

- | | |
|--|--|
| <input type="radio"/> Alternative/Indie | <input type="radio"/> Industrial |
| <input type="radio"/> Blues | <input type="radio"/> Jazz |
| <input type="radio"/> Classical Music | <input type="radio"/> Latin American Music |
| <input type="radio"/> Country | <input type="radio"/> Musicals |
| <input type="radio"/> Dance and Electronic | <input type="radio"/> Pop |
| <input type="radio"/> Folk Music | <input type="radio"/> Punk |
| <input type="radio"/> Folksy Popular Music | <input type="radio"/> Rap |
| <input type="radio"/> Gothic/Dark Wave | <input type="radio"/> Religious/Clerical Music |
| <input type="radio"/> Grunge | <input type="radio"/> Rock |
| <input type="radio"/> Hard Rock | <input type="radio"/> Schlager Music |
| <input type="radio"/> Heavy Metal | <input type="radio"/> Soul |
| <input type="radio"/> Hip-Hop | <input type="radio"/> Techno |
| <input type="radio"/> House | <input type="radio"/> World Music |

* 3. What is your favorite genre of music to listen to in a group?

- | | |
|--|--|
| <input type="radio"/> Alternative/Indie | <input type="radio"/> Industrial |
| <input type="radio"/> Blues | <input type="radio"/> Jazz |
| <input type="radio"/> Classical Music | <input type="radio"/> Latin American Music |
| <input type="radio"/> Country | <input type="radio"/> Musicals |
| <input type="radio"/> Dance and Electronic | <input type="radio"/> Pop |
| <input type="radio"/> Folk Music | <input type="radio"/> Punk |
| <input type="radio"/> Folksy Popular Music | <input type="radio"/> Rap |
| <input type="radio"/> Gothic/Dark Wave | <input type="radio"/> Religious/Clerical Music |
| <input type="radio"/> Grunge | <input type="radio"/> Rock |
| <input type="radio"/> Hard Rock | <input type="radio"/> Schlager Music |
| <input type="radio"/> Heavy Metal | <input type="radio"/> Soul |
| <input type="radio"/> Hip-Hop | <input type="radio"/> Techno |
| <input type="radio"/> House | <input type="radio"/> World Music |

* 4. What is your least favorite genre of music to listen to alone?

- | | |
|--|--|
| <input type="radio"/> Alternative/Indie | <input type="radio"/> Industrial |
| <input type="radio"/> Blues | <input type="radio"/> Jazz |
| <input type="radio"/> Classical Music | <input type="radio"/> Latin American Music |
| <input type="radio"/> Country | <input type="radio"/> Musicals |
| <input type="radio"/> Dance and Electronic | <input type="radio"/> Pop |
| <input type="radio"/> Folk Music | <input type="radio"/> Punk |
| <input type="radio"/> Folksy Popular Music | <input type="radio"/> Rap |
| <input type="radio"/> Gothic/Dark Wave | <input type="radio"/> Religious/Clerical Music |
| <input type="radio"/> Grunge | <input type="radio"/> Rock |
| <input type="radio"/> Hard Rock | <input type="radio"/> Schlager Music |
| <input type="radio"/> Heavy Metal | <input type="radio"/> Soul |
| <input type="radio"/> Hip-Hop | <input type="radio"/> Techno |
| <input type="radio"/> House | <input type="radio"/> World Music |

* 5. What is your least favorite genre of music to listen to in a group?

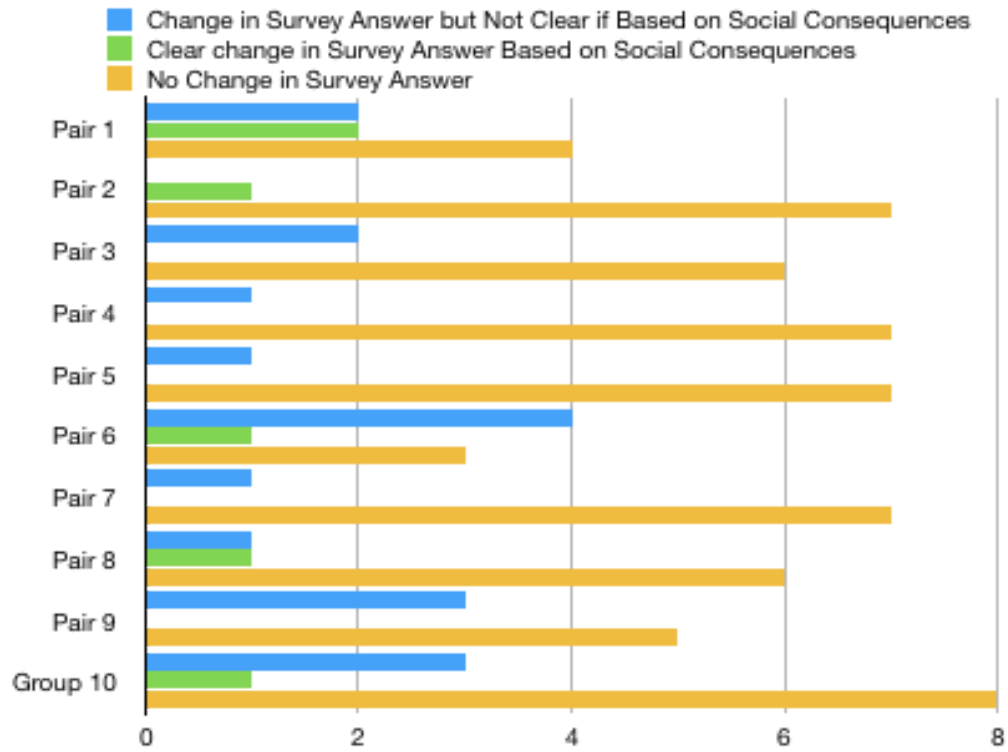
- | | |
|--|--|
| <input type="radio"/> Alternative/Indie | <input type="radio"/> Industrial |
| <input type="radio"/> Blues | <input type="radio"/> Jazz |
| <input type="radio"/> Classical Music | <input type="radio"/> Latin American Music |
| <input type="radio"/> Country | <input type="radio"/> Musicals |
| <input type="radio"/> Dance and Electronic | <input type="radio"/> Pop |
| <input type="radio"/> Folk Music | <input type="radio"/> Punk |
| <input type="radio"/> Folksy Popular Music | <input type="radio"/> Rap |
| <input type="radio"/> Gothic/Dark Wave | <input type="radio"/> Religious/Clerical Music |
| <input type="radio"/> Grunge | <input type="radio"/> Rock |
| <input type="radio"/> Hard Rock | <input type="radio"/> Schlager Music |
| <input type="radio"/> Heavy Metal | <input type="radio"/> Soul |
| <input type="radio"/> Hip-Hop | <input type="radio"/> Techno |
| <input type="radio"/> House | <input type="radio"/> World Music |

Appendix 3

Table 1

	Change in Survey Answer but Not Clear if Based on Social Consequences	Clear change in Survey Answer Based on Social Consequences	No Change in Survey Answer	Relationship
Pair 1	2	2	4	Friends
Pair 2	0	1	7	Strangers
Pair 3	2	0	6	Strangers
Pair 4	1	0	7	Friends
Pair 5	1	0	7	Strangers
Pair 6	4	1	3	Friendly
Pair 7	1	0	7	Friendly
Pair 8	1	1	6	Strangers
Pair 9	3	0	5	Strangers
Group 10	3	1	8	Two friends, one stranger

Chart 1



Group 10 had three people - so total answers will be 12 compared to pairs total answers are 8

Chart 2

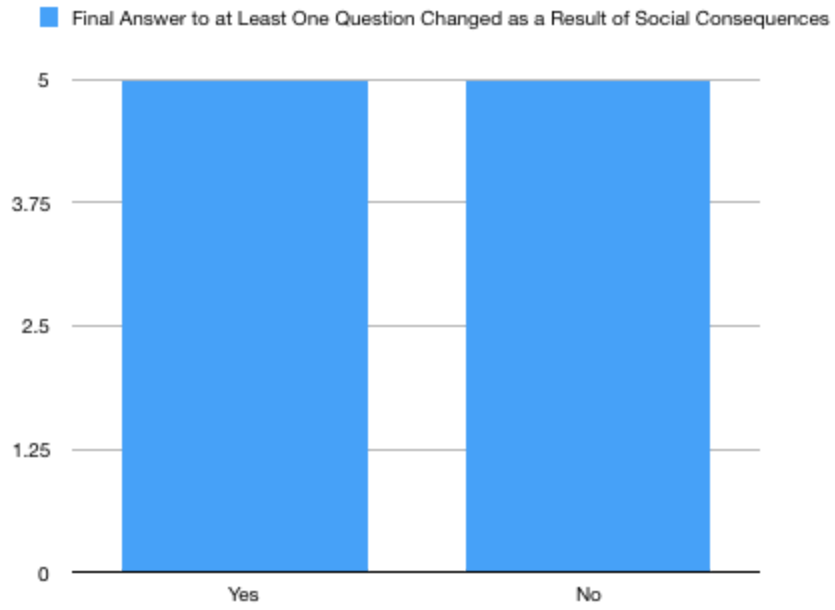


Table 2

BASED ON SURVEY ANSWERS	Favorite Alone	Favorite in Group Setting	Least Favorite Alone	Least Favorite in Group Setting
reflexive and complex	1	0	1	2
intense and rebellious	12	4	2	1
upbeat and conventional	7	11	11	13
Energetic and rhythmic	1	6	7	5

Table 3

BASED ON INTERVIEW ANSWERS	Favorite Alone	Favorite in Group Setting	Least Favorite Alone	Least Favorite in Group Setting
reflexive and complex	3	0	0	8
intense and rebellious	10	4	2	1
upbeat and conventional	8	10	15	9
Energetic and rhythmic	0	7	4	3

Chart 3

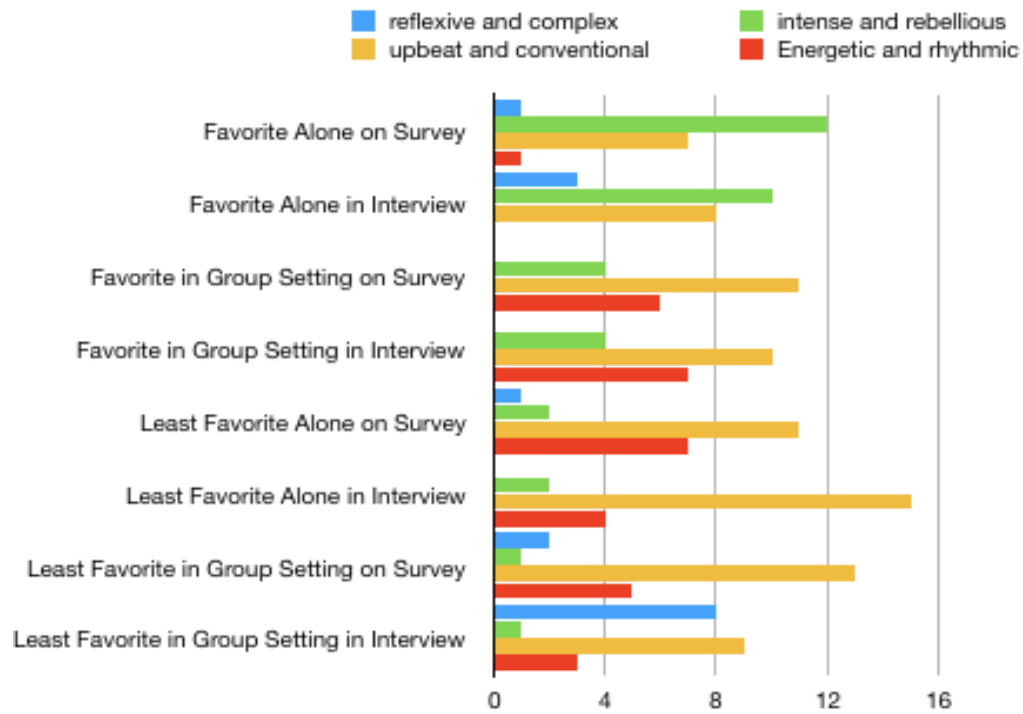


Chart 4

What is your favorite genre of music to listen to alone?

Answered: 21 Skipped: 0

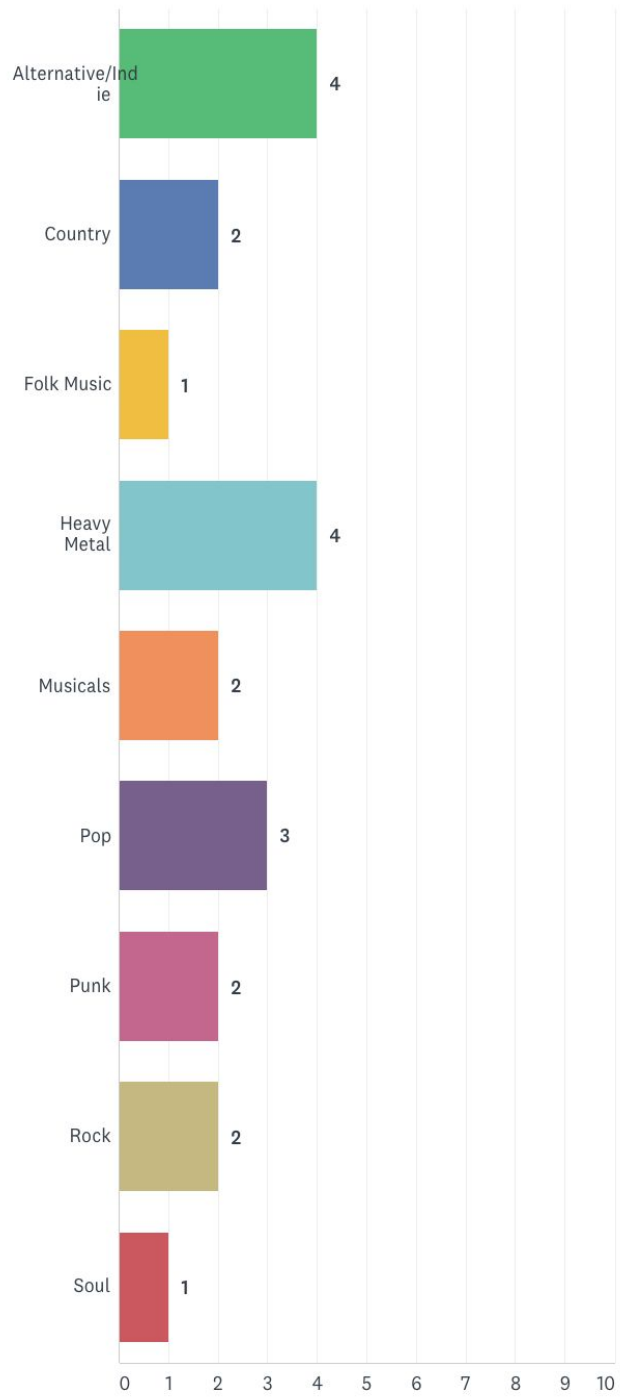


Chart 5

What is your favorite genre of music to listen to in a group?

Answered: 21 Skipped: 0

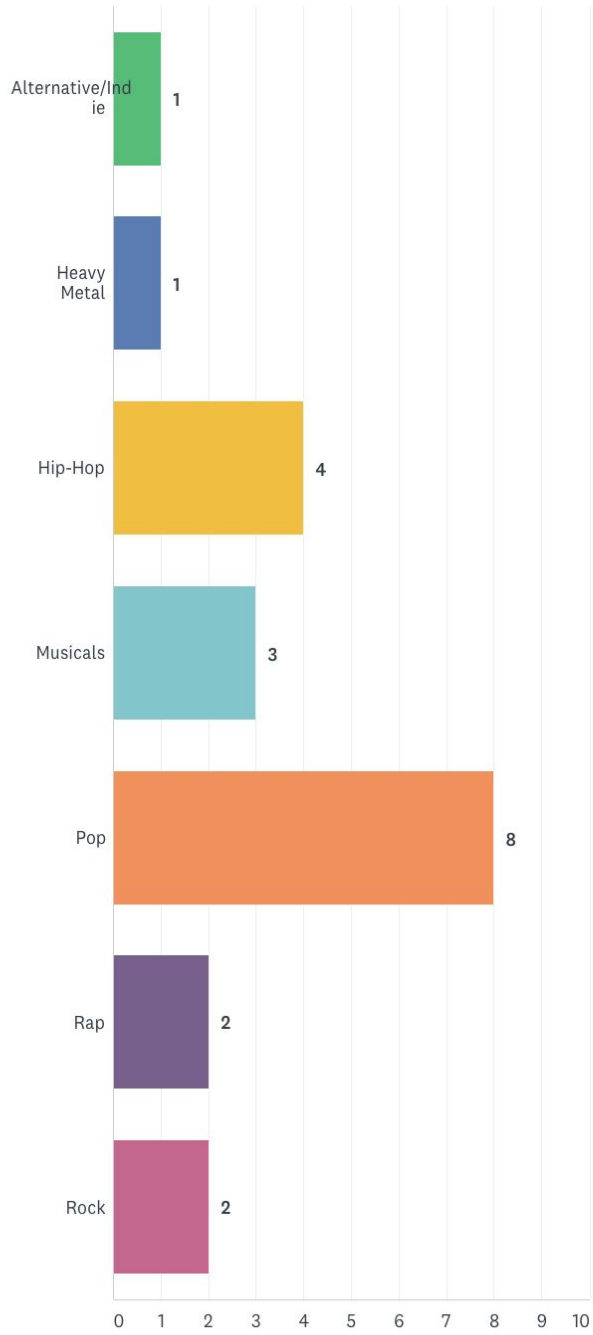


Chart 6

What is your least favorite genre of music to listen to alone?

Answered: 21 Skipped: 0

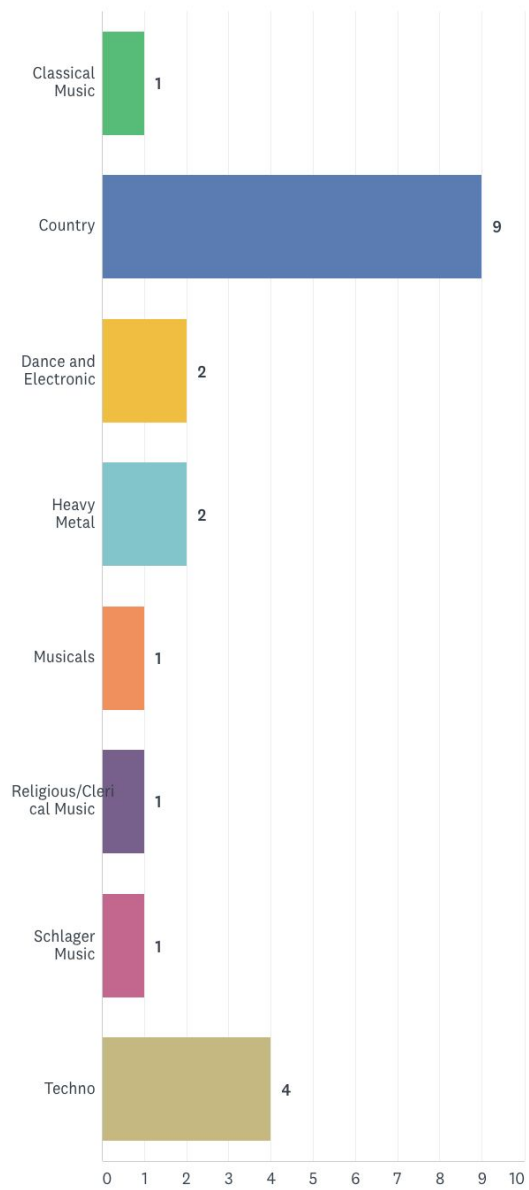
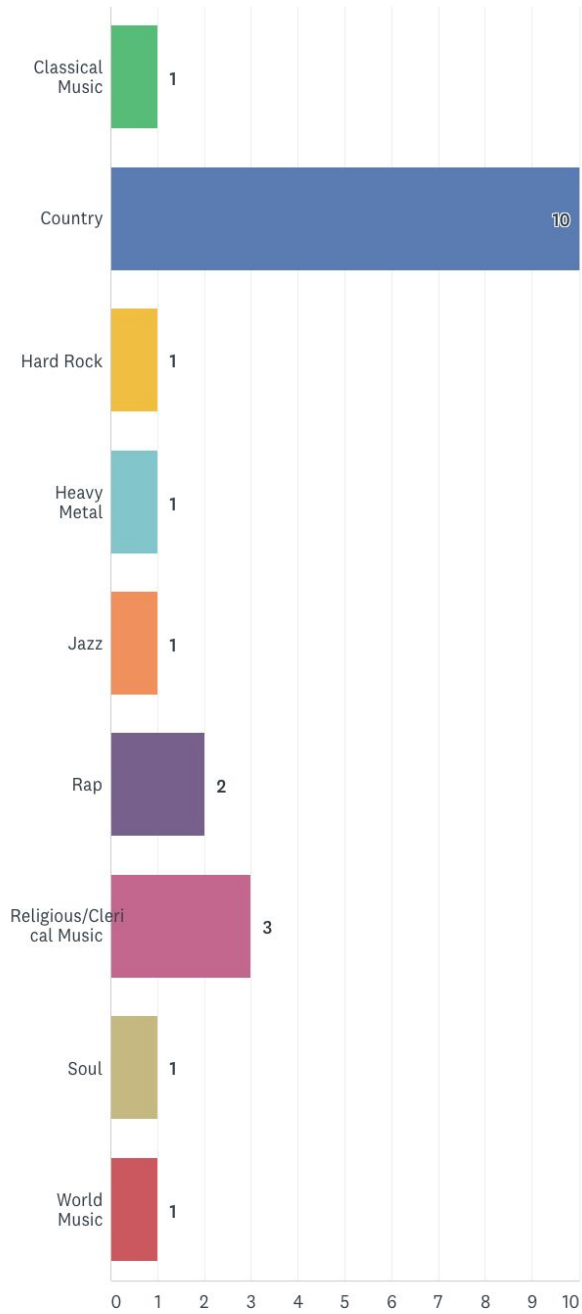


Chart 7

What is your least favorite genre of music to listen to in a group?

Answered: 21 Skipped: 0



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