

RELATIONSHIP BETWEEN MUSIC PREFERENCES AND PERSONALITY AMONG THE UNDER GRADUATE STUDENTS

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ABSTRACT

All humans in all cultures are exposed to music and potentially possess the innate ability to understand and respond to music. Not only is music universally omnipresent, but in this modern day music is so pervasive it is unavoidable. The voluntary access of iPods and speaker systems has made music potentially ubiquitous to the individual. Current research finds the average person to listens to music 14% of the day. Something so maintained and pervasive throughout human history as music, which continues to play role in current everyday life, deserves to be thoroughly investigated. Particularly, this is because it offers a route to understanding the psychology of the individual. Or one approach to the study of music is through the investigation of personality and music preference. This study has been conducted because earlier researches has examined music from many different angles; there is a lack of literature addressing the influence of personality on music listening preferences. Because of the omnipresence of music, the amount of time and money spent consuming music, and its role in communicating one's personal image, it deserves to be well studied in conjunction with personality and individual preferences. The goal of this study to elaborate upon the current body of personality and music genres by identifying the personality correlates with music genre. According to the earlier researches on the Relationship between Music preferences and personality, open minded people prefer reflective and complex Music or intense and rebellious music, whereas they dislike upbeat and conventional types of Music. Extraverts, on the other hand prefer upbeat and conventional and energetic and rhythmic types of music. The results reveal some gender differences.

Keywords: MUSIC, PREFERENCES, GENRE.

1. INTRODUCTION

Music has existed in some form since the beginning of history and is evident in nearly all cultures across the world (Brown, 2008, p. 8). People seem to be innately predisposed to react to music and it is used by people of all ages for all sorts of purposes. For most people, music is part of everyday life, they hear it at work, while driving, in social situations, in TV and movies, and for many people it is a hobby and they actively go out of their way to hear music and go to concerts. Seeing that music has existed for so long and is used so extensively by so many people in everyday situations, it is hard to believe how understudied it has been in the field of Psychology (Chamorro-Premuzic & Furnham, 2007; Rentfrow & Gosling, 2003,). Some Psychologists in recent years have begun to realize its potential in providing valuable insights into human behaviour. Rentfrow and Gosling(2003) stated that , “an activity that consumes so much time and resources and that is a key component of so many social situations warrants the attention of mainstream social and personality psychologists”(p. 1236).

Today it is widely believed that our music tastes reveals about our personality. Many previous researches shows that people to prefer music consistent with their personalities (Rentfrow and Mc Donald, 2010). And many believe music preferences provide information about personalities of themselves and others (Rentfrow and Gosling, 2003). To address this question the relationship between Music Preferences and personality, is being studied as part of this Research. Such an investigation attempts to facilitate what needs music fulfills for the individual and why it is so important for us. It can further facilitate us to understand how personality influences our everyday life.

All humans in all cultures are exposed to music and potentially possess the innate ability to understand and respond to music. Not only is music universally omnipresent, but in this modern day Music is so pervasive. It is unavoidable. The voluntary access of iPods and speaker systems has made music potentially ubiquitous to the individual. Current research finds the average person to listen Music 14% of the day. A percentage roughly equal to the time spent watching television or reading books, and about half the time spent in daily conversation (Rentfrow and Gosling 2003, Zentner, Grandjean, and Scherer 2008, Mehl and Pennebaker 2003). Something so maintained and pervasive throughout human history as Music, which continues to play role in current. Everyday life deserves to be meticulously investigated. Particularly, this is because it offers a route to understanding the psychology of the individual. In other words, one approach to the study of Music is through the investigation of personality and music preference. Although research has examined Music from many different angles there is a lack of literature addressing the influence of personality on music listening preferences. Because of the omnipresence of music, the amount of time and money spent consuming music, and its role in communicating one's personal image, it deserves to be well studied in conjunction with personality and individual preferences (Rentfrow and Gosling, 2003). Individual factor shown to correlate with music listening preferences include personality, as well as physiological arousal and social identity (Desling, Ter Bogt, Engles, & Meeus, 2008).

Cattell (Cattell & Anderson, 1953; cattell & Saunders, 1954) was the first to suggest a relationship between Music and personality. He believed music can satisfy deep and unconscious needs and therefore studied music preferences in order to gain a deeper understanding of personality (Kemp, 1996). Although cattell believed music preferences provided information about unconscious aspects of personality other researchers have supported the idea that music preferences are manifestation of more explicit traits of personality (Rentfrow & Gosling, 2003). For example, sensation seeking was found to be significantly correlated with music preference. Sensation seeking is the need for new, various, and complex experiences, and the willingness to take physical and social risks in order to have such experiences. Music is more than just entertainment. If we scratch beneath the surface we'll find that music is even more delicate and personal than we think. There are several scientific disciplines – most of them relatively young – aiming to understand and explain our perception of music and its connection to the human psyche. It is scientifically proven that music has influence on cognitive skills, learning, working memory, way of thinking , and personal and social development – just to name a few.

OBJECTIVES :

1.2 HYPOTHESIS:-

- **H1:-**There is no significant difference on **Neuroticism scores** among **Group B, Group G, Group R, Group Ro.**
- **H2:-**There is no significant difference on **Extroversion scores** among **Group B, Group G, Group R, Group Ro.**
- **H3:-**There is no significant difference on **openness scores** among **Group B, Group G, Group R, Group Ro.**
- **H4:-**There is no significant difference on **Agreeableness scores** among **Group B, Group G, Group R, Group Ro.**
- **H5:-**There is no significant difference on **conscientiousness scores** among **Group B, Group G, Group R, Group Ro.**

➤ ABBREVIATIONS:-

- **Group B:- BLUES**
- **Group G:- GHAZALS**
- **Group R:- RAP**
- **Group Ro:- ROCK**

2. REVIEW OF LITERATURE

“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.” – Plato Little & Zuckerman (1986) were the first to adopt a broad range of music genres to measure the personality and music preference relationship, and were the first to examine this relationship using a specific unambiguous personality trait with dimensions of music preferences. It therefore laid the methodological foundation for future research (Rentfrow & McDonald, 2010,). Social identity research also reveals associations between personality and music preference. For example, people have been shown to prefer music that is consistent with their personalities (North & Hargreaves, 1999). It therefore seems that people enjoy listening to music which reinforces their basic psychological needs (Rentfrow & McDonald, 2008). Most recently, Rentfrow and Gosling (2003) have created a way of categorizing musical preference with specific personality traits by

adopting a new measure of music preference called The Short Test of Music Preference (STOMP). This research indicated how personality can lead to particular musical preferences. It also showed the possibility that exposure to certain types of music may lead to changes in the development of certain personality traits. In a research conducted by Professor Adrian North of Heriot-Watt University in 2010, of more than 36,000 participants around the world, it was substantiated that one's music preference and personality type are closely related. People from all over the world were asked to rate 104 musical styles and also questioned about aspects of their personality. Unexpectedly, psychologists have uncovered that classical aficionados share identical personality traits with metal fans. North (2010) admits he was surprised by the results of the study as apart from the age differences, they were virtually identical. Both were found to be more creative than other people, both were not terribly outgoing and they were also quite at ease.

1. EARLY RESEARCH:- 16PF and Sensation Seeking Scale Cattell :-

(Cattell & Anderson, 1953; Cattell & Saunders, 1954) was the first to suggest a relationship between music and personality. He believed music to satisfy deep and unconscious needs and therefore studied music preferences in order to gain a deeper understanding of personality (Kemp, 1996). Together, Cattell and Saunders (1953) created the Institute for Personality and Ability Testing (IPAT), a music preference test consisting of 120 excerpts of classical and jazz music. They found 11 stable music-preference factors, each which reflected an unconscious aspect of personality (Cattell, 1954). These factors were then used to compare normal and abnormal personality types in hopes of constructing a supplemental personality inventory for psychiatric diagnoses (Cattell & Anderson, 1953). Cattell aimed to create such an inventory in order to provide an alternative method for assessing personality which was different from his objective 16 Personality Factor Questionnaire and from projective personality tests, such as the Rorschach or the Thematic Apperception Test (Kemp, 1996). Because Cattell's focus was on constructing a personality instrument, the musical significance of each factor and its relationship to personality is not well defined (Kemp, 1996). Furthermore, this study examined preference for excerpts from only two music genres, classical and jazz, omitting preference possibilities for other genres (Rentfrow & Gosling, 2003). Although Cattell believed music preferences provided information about unconscious aspects of personality other researchers have supported the idea that music preferences are a manifestation of more explicit traits of personality (Rentfrow & Gosling, 2003). For example, Sensation Seeking was found to significantly correlate with music preference. Sensation Seeking is the need for new, various, and complex experiences, and the willingness to take physical and social risks in order to have such experiences. Links between Sensation Seeking and music preference have suggested sensation seekers to prefer music which is arousing, loud, and fast, and which often deals with risqué themes, such as characteristics commonly found in heavy rock music.

In the aforementioned studies it was difficult to synthesize findings and create a unifying theory about the music preference and personality relationship for three reasons (Rentfrow & McDonald, 2010). First, no rationale for genre selection existed; meaning diverse and inconsistent combinations of music were employed between studies. Many studies only investigated classical music (Cattell & Saunders, 1953, Payne, 1967), while others incorporated popular music (Litle & Zuckerman, 1986; Dollinger, 1993). Second, there was a lack of consensus about which personality constructs should be examined. While some studies employed personality inventories (Dollinger, 1993), others examined single traits (Litle & Zuckerman, 1985). Keston and Pinto (1955) even acknowledge that personality factors for their study were chosen "somewhat arbitrarily". Third, researchers were focusing on different conceptual aspects of personality and therefore described the personality and music preferences relationship in varying terms. For example, Cattell and Saunders (1954) described individual music preferences in terms of psychoanalytical concepts, while Hansen and Hansen (1991) and Dollinger (1993) examined explicit personality traits and so considered music preferences to be a direct reflection of these traits (Rentfrow & McDonald, 2010).

2. EARLY RESEARCH :- The Five Factor Model and the NEO-PI :-

To combat the first limitation of genre selection a systematic way of choosing genres was devised by Rentfrow and Gosling (2003), Rentfrow and Gosling's research examined personality using the Big Five Inventory; however, with the employment of the NEO-PI a more detailed understanding of the relationship between personality and music preference was manifested. Using the NEO-PI created a detailed and consistent measurement of personality across studies, making it easier to synthesize findings from different research sources. Furthermore, Rentfrow and Gosling clustered genres and did not report separate correlations between individual genres and personality traits. For example, within the Reflective & Complex dimensions there are four musical genres, blues, classical, folk, and jazz. Is it possible that personality characteristics are different for those who favored blues over classical music? Lastly, nine new musical genres have been added to the STOMP Inventory, suggesting the original 14 genres to be insufficient in examining music preference. More recent research has found the Reflective & Complex dimension to positively correlate with four facets of the Openness trait: the openness to fantasy, openness to esthetics, openness to actions, and openness to ideas, along with the trust facet of Agreeableness; negative correlations were found for the anger hostility and vulnerability facets of Neuroticism (Zweigenhaft, 2008). These findings may correlate with the introvert's level of musical engagement as the music genres associated with this dimension contain formal musical structure and may require time to understand the polyphony and improvisation within the music. The Intense & Rebellious dimension was shown to positively correlate with openness to values, a facet of Openness (Zweigenhaft, 2008).

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Correlating individual genres with personality traits and facets has produced more comprehensive, and somewhat more realistic, findings. Using Rentfrow & Gosling's (2003) dimensions of music preference Zweigenhaft (2008) found for the Reflective & Complex dimension a positive correlation with Openness facets for blues, folk, and jazz music, but not for classical music. Also, folk music correlated negatively with the angry hostility facet of Neuroticism. Jazz correlated negatively with the vulnerability facet of Neuroticism, positively with the assertiveness facet of Extraversion, and positively with the modesty facet of Agreeableness. These correlations describe well those individuals who prefer folk and jazz music, and to a lesser extent describe those who prefer blues music. However, very little is revealed about those who prefer classical music. For the dimension Intense & Rebellious, only alternative music was found to correlate with the openness to values facet of Openness, while no facets were found to correlate with rock music. Heavy metal music was found to correlate strongly and negatively with Neuroticism's angry hostility facet and Conscientiousness's order and achievement striving facets, while positively correlating with all facets of the Openness trait. For the Upbeat & Conventional dimension, all four genres, country, pop, religious, and soundtrack music, were found to negatively correlate with at least one of the six facets of Openness: openness to fantasy, openness to aesthetics, openness to feelings, openness to actions, openness to ideas, and openness to values. Furthermore, religious music positively correlated with the dutifulness facet of Conscientiousness, and soundtracks music with the modesty facet of Agreeableness. For the fourth and final dimension, Energetic & Rhythmic, only rap/hip-hop was found to have facet correlations. This genre was found to have a positive relationship with four facet of Extraversion: impulsiveness, gregariousness, excitement seeking, and positive emotions, and three facets of Openness: esthetics, feelings, and values. Lastly, rap/hip-hop correlated negatively with the straightforwardness facet of Agreeableness and the self-discipline facet of Conscientiousness (Zweigenhaft, 2008). These results demonstrate that while some genres are accurately represented within their own dimension, others are not, such as classical and rock music. This demonstrates the skewed findings of previous research and suggests that validity is compromised when genres are clustered together. It further suggests that investigation of personality facets reveal a more complicated, though more complete, picture of the relationship between music preference and personality (Zweigenhaft, 2008). Therefore, investigation of specific music genres, as well as broad musical dimensions are necessary to comprehensively understand the relationship between personality and musical preferences.

1.1 DESCRIPTION OF VARIABLES:-

2. MUSIC GENRES OR MUSIC PREFERENCES:-

- A Music genre is a conventional category that identifies some pieces of music as belonging to shared tradition or set of conventions. It is to be distinguished from musical form and musical style, although in practice these terms are sometimes used interchangeably.
- Music can be divided into different genres, in many different genres in many different ways. The artistic nature of music means that these classifications are often subjective and controversial, and some genres may overlap.

- A music genre or subgenre may also be defined by the musical techniques, the style, the cultural context, and the content spirit of the themes. Geographical origin is sometimes used to identify a music genre, though a single geographical being an almost ubiquitous framework for constituting and evaluating musical research objects.
- Music genre – or simply genre – refers to the style of music. “ROCK” is a music genre, as is country, reggae, classical, jazz, ghazals, rap and so on. When talking about genre in music industry, it is helpful to think in terms of top level genres and sub-genre.

➤ TYPES OF MUSIC GENRES:-

Four types Music genres which I used in my research are Blues, Ghazals, Rap/hip-hop, Rock /Heavy-Metal. These four dimensions include **Complex, Intense & Rebellious** and lastly **Energetic and Rhythmic**.

❖ **COMPLEX:** BLUES

❖ **INTENSE & REBELLIOUS:** ROCK/ HEAVY METAL

❖ **ENERGETIC & RHYTHMIC:** RAP/ HIP-HOP

1. BLUES:-

- The term “BLUES” may have come from the term “blue devils”, which means Melancholy and sadness; an early use of the term in this sense is found in **George colman’s** one - act farce Blue Devils(1798).The phrase “the blue devils” may also have been derived from Britain in the 1600s, when the term referred to the “intense visual hallucinations. As time went on, the phrase lost the “devils” reference and it came to mean a state of agitation or depression.
- In lyrics the phrase is often used describe a depressed mood.

2. GHAZALS:

- A ghazal is a short lyric poem composed of a series of about 5 to 15 couplets, each of which stands independently on its own as a poetic thought. The couplets are linked through a rhyme scheme established in both lines of the first couplet and continued in the 2nd line of each following pair of lines.
- Like **the pantoum**, the ghazal arose in another language and has recently come to life in English despite the difficulties of technical translation.
- Ghazals originated in 8th century Arabic verse, came to the Indian subcontinent with sufis in the 12th century, and flourished in the voices of the great Persian mystics, Rumi in the 13th century and Hafez in the 14th century.
- Some critics specify that this rhyme carried through the 2nd line of each couplet must actually, in strict ghazal form, be the same ending word. The meter is not strictly determined, but the lines of the couplets must be of equal length.
- Ghazals traditionally invoke universal theme like love, melancholy, desire and address metaphysical question. Indian musicians like Ravi Shankar and Begum Akhtar made ghazals popular in the United States during in the 1960s. Americans also discovered ghazals through the New Delhi poet Agha Shahid Ali, who blended Indo-Islamic traditions with American-styles storytelling.

3. RAP MUSIC GENRE:-

The English verb Rap has various meanings, such as “To strike, especially with a quick, smart, or light blow”, as well “to utter sharply or vigorously: to rap out a command.

Rapping is “spoken or chanted rhyming lyrics”. The components of rapping include

“content”, “flow”(rhythm and rhyme), and “delivery”.

Rapping is distinct from spoken-word poetry in that it is performed in time to a beat. Rapping is often associated with a primary ingredient of hip-hop music, but the origins of the phenomenon can be said to predate hip-hop culture by centuries.

Rapping can be delivered over a beat or without accessory. Stylistically, rap occupies a gray between speech, prose, poetry, and singing.

Rap and hip-hop music as we know it today actually began thousands of years ago in Africa with the “griots”, who were village story tellers who played a simple handmade instrument while they told stories of family and village events. The griot was, and still, is, a major form of communication in parts of Africa. This “talking” while music is playing is rap music in its most rudimentary form.

4. ROCK MUSIC GENRE:-

Rock music has been a volatile, unpredictable creature that has constantly redefined and reinvented itself since its emergence in the late 1940s. Not surprisingly, then, it can be extremely difficult to apply a straightforward definition to such a restless musical format.

But while people may quibble over specific, rock music can generally be described as hard-edged music performed with electric guitars, bass, and drums and usually accompanied by lyrics sung by a vocalist.

Rock music’s origins can be traced back to the late 1940’s, when the popular styles of the day, country and blues, morphed into a new sound aided by electric guitars and a stable drum beat. Pioneering rock artists of the ‘50s, such as **Chuck Berry**, leaned heavily on classic blues structures while demonstrating flair as natural-born entertainers. As opposed to the safe **Pop music** of the era, rock’s aggressive attack suggested a sexual freedom that proved shocking during that conservative age

1. WHAT IS PERSONALITY:

The word personality itself stems from the Latin word *persona*, which referred to a theatrical mask worn by performers in order to either project different roles or disguise their identities.

A brief definition would be that personality is made up of the characteristic patterns of thoughts, feelings and behaviors that make a person unique.

Personality is the dynamic organization within the individual of those psychophysical systems that determine his characteristic behavior and thought (**Allport, 1961**).

The characteristics or blend of characteristics that make a person unique. (**Weinberg & Gould, 1999**).

Personality is a person’s unique behavioral and cognitive patterns; OR a person’s unique consistent pattern of thinking, feeling, and acting. For example, some people’s personality tends to be shy and introspective while others tend to be outgoing and extroverted. Because personalities, by definition, are stable patterns which cannot be changed easily, there has been great debate between personality theorists and social psychologists about the actual impact of personality on behavior, thought, and emotion. For example if someone is shy, does that mean that they will virtually never act in an outgoing manner?

Although no single definition is acceptable to all personality theorists, we can say that personality is a pattern of relatively permanent traits and unique characteristics that give both consistency and individuality to person’s behaviors. (**Feist and Feist, 2009**).

2. COMPONENTS OF PERSONALITY:-

So what exactly makes up a personality? As described in the definitions above, you would expect that traits and patterns of thought and emotion make up an important part. Some of the other fundamental characteristics of personality include:

- **CONSISTENCY:-**

There is generally a recognizable order and regularity to behaviors. Essentially, people act in the same ways or similar ways in a variety of situations.

- **PSYCHOLOGICAL AND PHYSIOLOGICAL:-**

Personality is a psychological construct, but research suggests that it is also influenced by biological processes and needs.

- **IT IMPACT BEHAVIORS AND ACTIONS:-**

Personality does not just influence how we move and respond in our environment; it also causes us to act in certain ways.

- **MULTIPLE EXPRESSIONS:-**

Personality is displayed in more than just behavior. It can also be seen in our thoughts, feelings, close relationship and other social interactions

3. RESEARCH METHODOLOGY

- **Sample and sampling**

A sample size of 80 has been set and selected from Amity University Madhya Pradesh, Gwalior. Undergraduates and Postgraduate both were selected as samples and Gender hasn't been counted as a variable. In 80, 20 samples of each Music genre i.e (**Blues, Ghazals, Rap , Rock**) have been selected in order to make a rational comparison possible. The type of sampling done is convenience sampling. Convenience sampling is a non-probability sampling technique where subjects are selected because of their convenient accessibility and proximity to the researcher. There has been a filter of samples where the samples who were genuinely interested in taking the questionnaire were selected in order to avoid false response.

3. RESEARCH DESIGN

The Research design that has been adopted for this research is Ex- post Research Design. Ex-post facto design is a quasi- experimental study examining how an independent variable, present prior to the study in the participants, affects a dependent variable. A quasi-experimental study simply means participants are not randomly assigned

Ex- post facto is a quasi- experimental study examining how an independent variable, present prior to the study, affects a dependent variable. So like we just said, there is something about the participant that we're going to study that we don't have alter in the participant.

Quasi-experimental simply means participant are not randomly assigned. In a true experiment, you have what is called random assignment, which is where a participant has an equal chance of being in the experimental or control group. Random assignment helps ensure that when you apply some kind of condition to the experimental and control groups, there isn't some predisposition in one group to respond differently than the other.

4. TOOLS USED

- Both the variables, that are Music Preferences and Personality have been tested using standardized questionnaires. To test the sample's Personality, Revised NEO Personality Inventory,(**NEO PI-R**) method has been used.
- The **Revised NEO personality Inventory**, is a psychological personality inventory, published in 1990, as a revised version of **Costa and McCrae's** (1978) NEO Personality Inventory.
- As research began to accumulate that the five factors were adequately broad to be useful, there were also calls for a more detailed view of personality. In 1992 **Costa and McCrae** published a **Revised NEO manual** which included six facets for each factor (30 in total).
- Today's most noted personality test, that is still used today, is the NEO Personality Inventory; derived from the first three initials of the factors from The Five-Factor Model (**Schultz & Schultz, 2013**). This analysis exhibits the assessment that is used for the majority of the researches, using the personality elements to correlate to the musical preferences and vice versa.
- The Personality dimensions measured by the NEO PI-R, are given below:-

1. NEUROTICISM:

Neuroticism is a trait characterized by sadness, moodiness and emotional instability. Individuals who are high in this trait tend to experience mood swings, anxiety, moodiness, irritability and sadness. Those low in this trait tend to be more stable and emotionally resilient.

2. EXTROVERSION:

Extroversion is characterized by excitability, sociability, talkativeness, assertiveness and high amounts of emotional expressiveness. People who are high in extroversion are outgoing and tend to gain energy in social situations. People who are low in extroversion (or introverted) tend to be more reserved and have to expend energy in social settings.

3. OPENNESS:

This trait features characteristics such as imagination and insight, and those high in this trait also tend to have a broad range of interests. People who are high in this trait tend to be more adventurous and creative. People low in this trait are often much more traditional and may struggle with abstract thinking.

4. AGREEABLENESS:

This personality dimension includes attributes such as trust, altruism, kindness, affection, and other pro-social behaviors. People who are high in agreeableness tend to be more cooperative while those low in this trait tend to be more competitive and even manipulative.

5. CONSCIENTIOUSNESS:

Standard features of this dimension include high levels of thoughtfulness, with good impulse control and goal-directed behaviors. Those high on conscientiousness tend to be organized and mindful of details.

5. RELIABILITY OF THE NEO PI-R:

- The internal consistency information of the NEO presented in the manual was derived from the full job performance sample (**n= 1,539**). The internal consistency of the NEO-PI-R was high, at: N= .92, E= .89, O= .87, A= .86, C= .90.
- The internal consistency of the facet scales ranged from .56–.81. The internal consistency of the NEO-PI-3 was consistent with that of the NEO-PI-R, ranging from $\alpha = .89-.93$ for domains and $\alpha = .54-.83$ for facets.
- For the NEO FFI (the 60 item domain only version) the internal consistencies reported in the manual were: N = .79, E = .79, O = .80, A = .75, C = .83. In the literature, the NEO FFI seems to be used as a whole more often, with investigators using the NEO PI-R usually using the items from just the domains they are interested in. A recent article using the NEO FFI to study perfectionism had the internal consistencies at: N = .85, E = .80, O = .68, A = .75, C = .83.
- **Test retest reliability** of the NEO PI-R is also good. The test retest reliability of an early version of the NEO after 3 months was: N = .87, E = .91, O = .86.
- **The test retest reliability** reported in the manual of the NEO PI-R over 6 years was: N = .83, E = .82, O = .83, A = .63, C = .79. Costa and McCrae point out that this not only shows good reliability of the domains, but also that they are stable over a long periods of time (past the age of 30), as the scores measured six years apart vary only marginally more than the scores as measured a few months apart.
- Other research has shown acceptable test-retest reliability. A 2001 study by **Kurtz and Parrish** on the short-term test-retest reliability yielded coefficients of $\alpha = .91-.93$ for domains and $\alpha = .70-.91$ for facets after a one-week interval. A 2006 study by **Terracciano et al.** on the long-term test-retest reliability yielded coefficients of $\alpha = .78-.85$ for domains and $\alpha = .57-.82$ for facets after a 10-year interval.
- The psychometric properties of NEO-PI-R scales have been found to generalize across ages, cultures, and methods of measurement.

6. VALIDITY OF NEO-PI-R:

- Costa and McCrae report in the manual extensive information on the convergent and discriminate validity of the NEO.

- For the **Myers-Briggs Type Indicator**, Introversion is correlated with the NEO facet Warmth at -0.61 , and with the NEO facet Gregariousness at -0.59 . Intuition is correlated with the NEO facet Fantasy at 0.43 and with the NEO facet Aesthetics at 0.56 . Feeling is correlated with the NEO facet Tender-mindedness at 0.39 .
- For the Self- Directed search (a personality inventory developed by **John L. Holland** for careers work), Artistic is correlated with the NEO facet Aesthetic at 0.56 , Investigative is correlated with the NEO facet Ideas at 0.43 , and Social is correlated with the NEO facet Tender-mindedness at 0.36
- In terms of criterion validity there have been the following recent studies. **Conard**, 2005, found that Conscientiousness significantly predicted the GPA of college students, over and above using SAT scores alone.
- **Cano-Garcia** and his two colleagues in 2005 correlated a Spanish version of the NEO to predictors of teacher burnout in **Sevilla**, Spain. Neuroticism was related to the "emotional exhaustion" factor of burnout at 0.44 , and Agreeableness related to the "personal accomplishment" factor of burnout (which is negatively scored when predicting burnout) at 0.36 .
- Wang, **Jome, Haase, & Bruch**, in 2006, found that in and minority students Extraversion was correlated to Career Decision Making Self-Efficacy (CDMSE) at 0.30 , and that Neuroticism was strongly related to Career Commitment while controlling for CDMSE ($r = .42$). Finally, **Korukonda** reported in 2007 that Neuroticism was positively related to computer anxiety, while Openness and Agreeableness was negatively related.
- **NORMS:**

- **STANDARDS OF QUALITY:-**

The considerations of validity and reliability typically are viewed as essential elements for determining the quality of any test. However, professional and practitioner associations frequently have placed these concerns within broader contexts when developing standards and making overall judgments about the quality of any test as a whole within a given context. A consideration of concern in many applied research settings is whether or not the metric of a given psychological inventory is meaningful or arbitrary.

- **TESTING STANDARDS:-**

In 2014, the American Educational Research Association (AERA), American Psychological Association (APA), and National Council on Measurement in Education (NCME) published a revision of the Standards for Educational and Psychological Testing which describes standards for test development, evaluation, and use. The Standards cover essential topics in testing including validity, reliability/errors of measurement, and fairness in testing. The book also establishes standards related to testing operations including test design and development, scores, scales, norms, score linking, cut scores, test administration, scoring, reporting, score interpretation, test documentation, and rights and responsibilities of test takers and test users. Finally, the Standards cover topics related to testing applications, including psychological testing and assessment workplace testing and credentialing educational testing and assessment, and testing in program evaluation and public policy.

- **EVALUATION STANDARDS:-**

In the field of evaluation and in particular educational evaluation, the Joint Committee on Standards for Educational Evaluation. Has published three sets of standards for evaluations. The Personnel Evaluation Standards was published in 1988, The Program Evaluation Standards (2nd edition) was published in 1994, and The Student Evaluation Standards was published in 2003.

Each publication presents and elaborates a set of standards for use in a variety of educational settings. The standards provide guidelines for designing, implementing, assessing and improving the identified form of evaluation. Each of the standards has been placed in one of four fundamental categories to promote educational evaluations that are proper, useful, feasible, and accurate. In these sets of standards, validity and reliability considerations are covered under the accuracy topic. For example, the student accuracy standards help ensure that student evaluations will provide sound, accurate, and credible information about student learning and performance.

4. RESULT:-

- **Tables showing statistical analysis and result of the research:-**

1. **TABLE 1:- The One Way ANOVA Table showing the Neuroticism Level among Group A, Group B, Group R and Group Ro.**

Source of Variance	Degree of Freedom (df)	Sum of squares	Mean square (variance)	F- Value	P- Value
Treatments(Between groups)	3	189.650	63.217	1.6538	0.1841
Error (Within Group)	76	2905.100	38.225		
TOTAL	79	3094.750			

The above table shows that the obtained F-Value is **1.6538** which is lesser than table value **4.08** at **0.01** significance level. Therefore the Hypothesis is accepted, which means there is no significant difference on Neuroticism scores among **Group B, Group G, Group R and Group Ro.**

TABLE 2:- The One Way ANOVA table showing the Extraversion level among Group B, Group G, Group R and Group Ro.

Sources of variance	Degree of Freedom (df)	Sum of squares	Mean square (Variance)	F-Value	P-Value
Treatments(Between Groups)	3	74.137	24.712	1.0473	0.3767
Error (Within Group)	76	1793.350	23.597		
TOTAL	79	1867.487			

The above Table Shows that the obtained F-Value is **1.0473** which is lesser than the table value **4.08** at **0.01** level of significance. Therefore the Hypothesis is accepted, which means there is no significance difference on Extroversion scores among **Group B, Group G, Group R and Group Ro.**

TABLE 3:- The One Way ANOVA table showing the openness level among Group B, Group G, Group R and Group Ro.

Sources of Variance	Degree of Freedom (df)	Sum of squares	Mean Square (Variance)	F-Value	P-Value
Treatments (Between Groups)	3	160.300	53.433	2.0619	0.1123
Error (Within Groups)	76	1969.500	25.914		
TOTAL	79	2129.800			

The above table shows that the obtained F- value is **2.0619** which is lesser than the table value **4.08** at **0.01** level of significance. Therefore the Hypothesis is accepted, which means there is no significant difference on Openness scores among **Group B, Group G, Group R and Group Ro.**

TABLE 4:- The One Way ANOVA table showing the Agreeableness level among Group B, Group G, Group R and Group Ro.

Sources of Variance	Degree of Freedom (df)	Sum of squares	Mean square (Variance)	F-value	P-value
Treatments(Between Groups)	3	109.800	36.600	2.1731	0.0981
Error (Within Groups)	76	1280.000	16.842		
TOTAL	79	1389.800			

The above table shows that the obtained F-Value is 2.1731 which is lesser than the table value 4.08 at 0.01 level of significance. Therefore the Hypothesis is accepted which means there is no significant difference on openness scores among Group B, Group G, Group R and Group Ro.

TABLE 5:- The One Way ANOVA table showing the level of conscientiousness among Group B, Group G, Group R and Group Ro.

Sources of Variance	Degree of Freedom (df)	Sum of squares	Mean square (Variance)	F- Value	P-Value
Treatments (Between Groups)	3	222.137	74.046	2.2012	0.0948
Error (Within Groups)	76	2556.550	33.639		
TOTAL	79	2778.687			

The above table shows that the obtained F-Value is **2.2012** which is lesser than the table value which is **4.08** at **0.01** level of significance. Therefore the Hypothesis is accepted which means there is no significant difference on conscientiousness scores among Group B, Group G, Group R and Group Ro.

5. DISCUSSION:-

There is Five Hypothesis in this research paper which is given below:-

- **H1:-**There is no significant difference on **Neuroticism scores** among **Group B, Group G, Group R, Group Ro.**
- **H2:-**There is no significant difference on Extroversion scores among **Group B, Group G, Group R, Group Ro.**
- **H3:-**There is no significant difference on openness scores among **Group B, Group G, Group R, Group Ro.**
- **H4:-**There is no significant difference on Agreeableness scores among **Group B, Group G, Group R, Group Ro.**
- **H5:-**There is no significant difference on conscientiousness scores among **Group B, Group G, Group R, Group Ro.**

All five hypothesis which are mentioned above has been accepted which means there is no significant difference on Neuroticism scores, Extroversion scores, Openness scores Agreeableness scores and conscientiousness scores among Group B, Group G, Group R and Group Ro. This may be an outcome of a small size of 80. Which is not that much appropriate for these types of Researches. On increasing the sample size, there is a huge possibility of the result being more clear and evident.

According to some previous researches which has been conducted Big Five traits of personality influences our favorite music preferences or genres. For example openness to experience has been shown to have a greatest effect upon genre preferences. In general, those rated high in openness to experience prefer more complex music, novel music, intense and rebellious music like Blues, classical and Jazz etc. Another study examined that Extroverts preferred Rock, pop and Rap music, Agreeable individual's preferred upbeat and conventional music. Listeners with high agreeableness tend to have more intense emotional reactions to all types of music. Those who scored high in Neuroticism were more likely to report use of music for emotional regulation and higher intensity of emotional affect, especially negative emotions.

Previous studies have found a Relationship between conscientiousness and emotional regulation, but there results do not apply cross culturally.

In this research one More music genre have been used called **Ghazals**. A ghazal is short lyric poem composed of a series about 5 to 15 couplets, each of which stands independently on its own as a poetic thought. Ghazals usually connected to love, melancholy, desires and address metaphysical question. And a result shows that the listeners who scored high in conscientiousness, Extroversion and Neuroticism more prefer Ghazals. The outcomes may Be not that much clear and evident, because of small sample size of 80. But on increasing the sample size, there is a huge possibility of the result being more clear and evident.

CONCLUSION:-

This study shows that there is no significant difference on Neuroticism scores, Extroversion scores, openness scores, Agreeableness scores and conscientiousness scores among Group B, Group G, Group R and Group Ro. Because of small sample size of 80. According to some previous researches which has been conducted there are some other factors which influences music preferences like Culture, Mood, Gender and age etc.

According to some previous studies which have been conducted Musical preferences are biased toward culturally familiar musical traditions beginning in infancy and adults classification of the emotion of a musical piece depends on both culturally specific and universal structural features. Culturally bound preferences and familiarity begin in infancy and continue through adolescence and adulthood. People tend to prefer and remember music from their cultural tradition.

Some other studies suggested that Age is a strong factor in determining music preferences. Music preferences and opinion toward music can change with age. Gender also influences music preferences; women are more likely than men to respond to music in a more emotional way. Furthermore, females prefer popular music more than males. In a study of personality and gender in preference for inflated bass in music, researchers found that males demonstrated more of a preference for bass music than females.

some other previous researches suggested that, Active Mood is another factor that affect music preferences. Generally whether people are in a good or bad mood when they hear music affects how they feel about the type of music and also their emotional response.

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