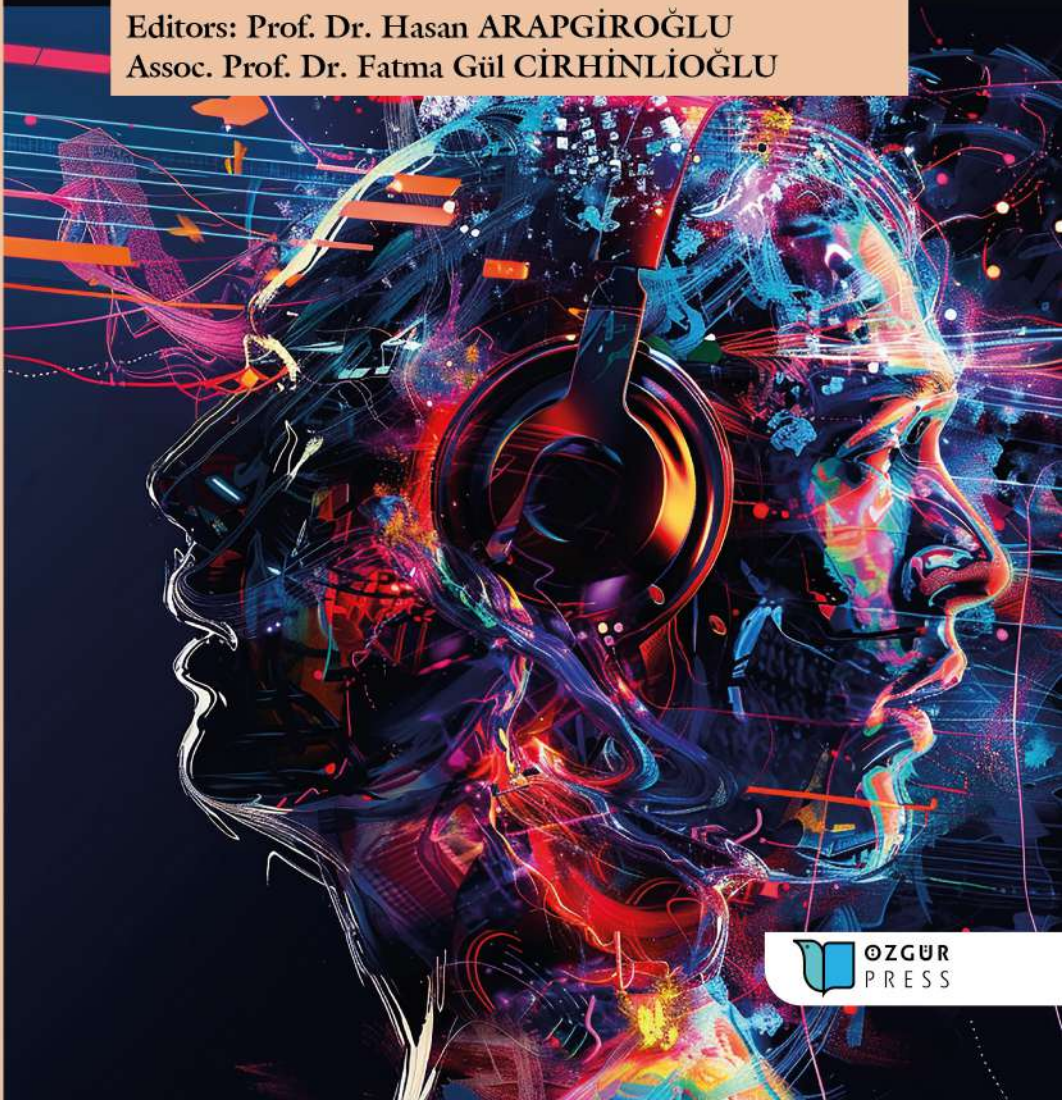


Analyzing Effects of Personality and Self Aspects on Music Preferences

Assist. Prof. Dr. Derya KAÇMAZ

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Bu alıřma, Prof. Dr. Hasan ARAPGİROĐLU ve Do. Dr. Fatma Gl CİRHİNLİOĐLU danıřmanlıėında, İnön Üniversitesi, Eėitim Bilimleri Enstits, Gzel Sanatlar Eėitimi Ana Bilim Dalı'nda hazırlanan “*Öėrencilerin Kiřilik ve Benlik Boyutlarının Mzik Tercihlerine Etkisinin İncelenmesi (Sivas Örneėi)*” bařlıklı doktora tezinden retilmiřtir.

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Preface

Aim of the research is analyzing effects of personality and self aspects on music preferences of students. The target population is 452 4th grade students' educated at Cumhuriyet University Training Faculty. Data collection tools are; Five Factor Inventory, Self – Construal Scale and music preference questionnaire. SPSS 22.0 packaged software used to analyze data by (Kolmogorov – Smirnov) analysis of variance, Tukey's test, Kruskal Wallis analyse, while comparing self aspects two way anova and Bonferroni Test. As a result of the research, openness aspect related to all music type except arabesk and pop music. Extraversion aspect just related with pop music. Independent self aspect just related to classical music and jazz – blues music. Consequently, we can state that; aspects of personality and self effects the music preferences of students. There are several suggestions in parallel with the results that gained from the research.

1. Introduction

Music is a multidimensional phenomenon that exists in every area and stage of human life, encompassing cultural, social, emotional, and cognitive aspects. In addition to its individual functions, it also fulfills social functions such as adaptation to social norms, continuity of cultural structures, communication, and entertainment. Just as everything related to humanity is in a state of constant transformation, music has not remained static throughout history; it has evolved in form and function in accordance with changing conditions in every era. Over time, the place of music in daily life has diversified and transformed under the influence of technological and cultural developments. Music has now become accessible at all times—on the streets, in public transportation, educational institutions, cafes, or digital platforms. The Internet, social networks, and sharing platforms have made music an indispensable element of contemporary life. Today, people constantly listen to music while exercising, working, traveling, or engaging in social interactions; this has made the social dimension of music increasingly visible. Thus, individuals from different

geographies, cultures, and social environments can interact through music, and cultural and aesthetic bonds can be established between distant corners of the world. One of the important factors determining such interactions is individuals' music preferences. Indeed, research shows that one of the primary indicators people rely on when getting to know each other is their musical tendencies (Rentfrow and Gosling, 2006). However, individuals' musical orientations have also begun to show great diversity over time. In today's world, where the boundaries between musical genres have become increasingly blurred, hybrid genres that blend elements of different styles have emerged. Individuals no longer identify with a single genre; they may listen to both rock and hip-hop, or show an interest in traditional forms while engaging with experimental music.

At this point, various questions arise: Why do we listen to music? Why are certain melodies more memorable than others? What makes each person's musical taste unique? What emotional associations does music evoke in us? Why do we dislike some songs but listen to others repeatedly? Why do people prefer different music genres, artists, or composers? What factors determine these preferences, and to what extent are they influential? How can we measure musical tendencies? Can explanatory models or approaches be developed to understand the reasons behind these tendencies? What dynamics underlie all these attitudes and preferences? The meaning of music is reflected differently for each individual—it may evoke a memory, arouse pleasant emotions, represent one's personality, or appeal to the tastes of a social group, among many other reasons. These questions have been addressed by various disciplines throughout the centuries, and especially in recent years, studies focusing on the multidimensional nature of music have gained momentum. Not only the cognitive and

psychological but also the social, socio-psychological, and socio-cultural aspects of music have become increasingly important, necessitating its investigation through a holistic approach.

The inclusion of different scientific fields in music research has led to the development of interdisciplinary approaches. In fact, the foundations of such holistic perspectives can be traced back to ancient times. Since the earliest civilizations, thinkers and scholars have regarded music not merely as an art form but as a field of knowledge intertwined with mathematics and natural philosophy. In Ancient Greece, the concept of music and number were inseparable and constituted fundamental elements explaining the laws of the universe (Brown, 2012: 260). Over time, as certain concepts and phenomena could no longer be sufficiently explained by a single discipline, approaches combining multiple fields emerged—and this perspective was also reflected in the study of music. Cook summarizes the interdisciplinary nature of music as follows: “...in history departments there are historians, but in music departments there are historians, anthropologists, popular culture theorists, aestheticians, and psychologists (as well as, of course, composers and performers), all of whom work within the field of music. In other words, a music department does not represent a single discipline; rather, it is an interdisciplinary (or at least multidisciplinary) research center. In short, musicology is, by its very nature, multidisciplinary” (Parncutt et al., 2004: 14).

Within this holistic framework, the field of music psychology encompasses a wide range of subtopics. Özmenteş (2012) classifies this field as follows: “Cognitive music psychology—how do we perceive, distinguish, and store in memory musical parameters such as rhythm, pitch, and loudness? How do we learn music? What is musical

ability? Developmental music psychology—at what stages of life does musical development occur? Is musical development focused on specific areas? Are there critical periods in musical development, and if so, what are they? Social psychology of music—what role do socio-cultural factors play in musical development and learning? What lies at the root of our musical preferences and attitudes?” Until the 1980s, music psychology mainly focused on acoustic and physiological processes, but in subsequent years, studies shifted toward social phenomena (North and Hargreaves, 2008). The influence of interdisciplinary and interaction-oriented approaches, which have become dominant in contemporary scientific research, is undeniable in this shift. Research on the relationship between music preferences and personality or self-structure constitutes an important subfield of the social psychology of music. The fundamental assumption in this context is that musical behaviors and phenomena are based on socio-cultural foundations and can only be understood within this framework. Factors such as gender, social environment, daily life experiences, consumption habits, personality dimensions, and musical education play a determining role in shaping music preferences. Therefore, the interaction of these factors constitutes one of the main topics of the social psychology of music (Hargreaves and North, 1997).

Problem Statement

Studies on the effects of personality and self dimensions on music preferences generally focus on two main questions: Do personality and self structures influence music preferences, or do music preferences influence personality and self dimensions? Recent studies, however, have proposed theories and models suggesting a bidirectional interaction between these elements. Approaching the

problem within this framework, this study seeks to answer the following question: Do personality and self dimensions create a differentiation in students' music preferences?

Do the music genres listened to by students differ according to personality dimensions?

Do students' attitudes toward music genres differ according to personality dimensions?

Do the music genres listened to by students differ according to self dimensions?

Do students' attitudes toward music genres differ according to self dimensions?

Purpose and Significance

This research aims to determine whether personality dimensions (neuroticism, extraversion, openness to experience, agreeableness, conscientiousness) and self dimensions (interdependent and independent self) create a differentiation in the music genres that students listen to. The study is significant because it includes music genres listened to in Turkey, provides socio-demographic data, addresses a topic (self-construal) that has not been studied before, and contributes to the emerging field of music psychology. Research on music preference is important for both music and psychology because these two domains are in constant interaction. The fields of music and psychology are related in developmental, social, and cognitive aspects. Concepts such as self-confidence, attitude, self, and personality also constitute areas of study in music psychology. Regarding the study group, it is observed that most foreign research samples have been based primarily in the United States, although in recent years studies have expanded to include different countries and cultures. In this respect, the present study is noteworthy for addressing a different socio-cultural

context. Furthermore, there is a noticeable lack of research investigating whether self-construal or self-design influences music preferences; therefore, this study is expected to bring a new perspective to research on music preferences.

Assumptions and Limitations

It is assumed that determining characteristics such as students' age, gender, socioeconomic level, and place of residence through random sampling will provide a balanced sample. The research is limited to the existing literature on personality dimensions, self dimensions, and music preferences; data obtained from the Reduced Five-Factor Personality Inventory, the Self-Construal Scale, and the Music Preference Form; and undergraduate senior students of the Faculty of Education at Cumhuriyet University, who were selected as the sample group.

2. Theoretical Framework

2.1. Personality

“The most distinctive feature of a human being is their individuality. There has never been and never will be another person like them.” — Gordon Allport

The most fundamental element that distinguishes individuals from one another in society is their personality traits. Personality, with its unique characteristics specific to the individual, possesses a structure as distinctive as a fingerprint. Therefore, personality is the most prominent feature that differentiates an individual from others in society. “Personality can generally be defined as consistent patterns and processes of behavior originating within the individual that distinguish that person from others” (Burger, 2006: 23). Various theoretical approaches have been developed in psychology to explain the phenomenon of personality. Among these are the Psychoanalytic Approach, Trait Approach, Biological Approach, Humanistic Approach, Behavioral–Social Learning

Approach, and Cognitive Approach. According to Burger, theorists who adopt the psychoanalytic approach argue that differences in behavior among individuals are rooted in unconscious processes. Proponents of the trait approach assert that personality consists of a combination of unique traits within the individual, whereas researchers adopting the biological approach explain personality differences in terms of hereditary predispositions and physiological processes. In contrast, the humanistic approach views individual responsibility and the desire for self-actualization as the basis of personality differences. Behavioral and social learning theories interpret consistent behavior patterns as the result of conditioning and social expectations. The cognitive approach, on the other hand, proposes that differences in the way individuals process information lead to differences in behavior. The present study is based on the Trait Approach, which posits that individual behavioral differences are stable characteristics that do not change over time or across situations. According to this approach, although the traits that constitute personality vary from one individual to another, each person occupies a specific position along the continuum of these traits. Gordon Allport is considered one of the pioneers of this approach. Among Allport's major contributions to the field are the distinction between cardinal and secondary traits, the analysis of personality in relation to group norms or individual context, the concept of functional autonomy, and the notion of self. Henry Murray, meanwhile, proposed that psychological needs form the basis of personality. According to Murray, an individual's behavior is shaped by the hierarchical order of these needs and by situational factors. Raymond Cattell focused on identifying the structural foundations of personality and used factor analysis to statistically determine the fundamental dimensions of personality.

Personality research, which began with Allport and evolved through the works of Cattell and Eysenck, entered a new phase in the late 1970s and early 1980s with Robert McCrae and Paul Costa. Using factor analysis to examine the structure and consistency of personality, these researchers initially focused on the dimensions of extraversion and neuroticism, later introducing a new dimension called “openness to experience.” Until 1985, McCrae and Costa supported a three-factor model, but as a result of their studies between 1983 and 1985, they identified five basic dimensions of personality and developed a scale to measure them (Costa and McCrae, 1985, 1992). This scale, later revised and renamed the Five-Factor Personality Model (Big Five), took its final form in 1992 and has since become widely used in personality assessment (Feist and Feist, 2006).

These five dimensions were not derived from a particular theoretical framework but emerged from statistical analyses based on adjectives individuals use to describe themselves. With the advancement of computer technology and statistical analysis programs, the use of factor analysis became more accessible, and studies conducted on different samples confirmed the validity of these five dimensions. Thus, what began as a mere classification model gradually evolved into a personality theory. McCrae and Costa argued that findings regarding personality structure should not only be descriptive but should also fit within an explanatory theoretical framework. They opposed earlier approaches based on clinical observations and speculative assumptions, emphasizing the need for an empirical, contemporary explanation of personality. According to them, defining the five personality dimensions alone was not sufficient; a sound personality theory should coherently explain these

dimensions as an integrated whole (İnanç and Yerlikaya, 2012).

Recent studies provide strong evidence that personality is structured around five basic dimensions. Although minor differences exist, findings generally support the Five-Factor Model (Burger, 2006). This model is a descriptive structure that unifies five variables within a conceptual framework to explain personality (Srivastava, 2008). Various researchers working with different datasets have consistently identified the same five dimensions (Costa and McCrae, 1988; Digman, 1990; Goldberg, 1990, 1992; McCrae and Costa, 1986b, 1987; Noller, Law, & Comrey, 1987; Peabody & Goldberg, 1989; Burger, 2006). Although there are some disagreements regarding the naming of the factors, these five dimensions have been replicated so frequently that they have come to be known in the literature as the “Big Five.” Initially, researchers did not have a fixed theory regarding how many factors they would find; rather, they sought to identify the fundamental dimensions of personality based on empirical data. Consequently, by defining clusters of related traits, they named the five dimensions of personality as follows: Neuroticism, Extraversion, Openness to Experience, Agreeableness, and Conscientiousness (Burger, 2006).

2.1.1. Dimensions of Personality

McCrae and Costa, like Cattell and Eysenck, stated that the dimensions forming personality exhibit a bipolar continuum and a normal distribution. Based on their factor analysis studies (2003), they identified five fundamental personality dimensions: Neuroticism, Extraversion, Openness to Experience, Agreeableness, and Conscientiousness.

Neuroticism (Emotional Instability): Individuals with high neurotic tendencies struggle with self-confidence, experience constant anxiety, and are often stressed, tense, and emotionally unstable. Those scoring high on this dimension are more prone to negative emotions, hostility, and inappropriate emotional reactions (Weaver, 1991: 1293–1299). In contrast, individuals with low scores are calmer, more balanced, and well-adjusted. Research has shown that people who tend toward one negative emotion, such as sadness, anger, or guilt, are often predisposed to the others as well.

Extraversion: At one end of this dimension are energetic, sociable, outgoing, warm, and cheerful individuals, while at the other end are those who are more reserved, quiet, and introverted (McCrae and Costa, 1980; 2003). Extraverts derive greater pleasure from social interactions and positive experiences (Weaver, 1991). Introversion, however, does not mean being antisocial; rather, it reflects a preference for calmness, solitude, and lower levels of stimulation.

Openness to Experience: This dimension refers to an individual's openness to new ideas, experiences, and values. Individuals with high scores tend to be creative, curious, and independent thinkers, whereas those with low scores are more traditional and cautious toward novelty (McCrae and Costa, 1980; 2003).

Agreeableness: Agreeableness indicates the extent to which an individual is cooperative, understanding, and empathetic in their relationships with others (Popkins, 1998). Individuals with high scores are gentle, trustworthy, and helpful, while those with low scores tend to be competitive, skeptical, and critical. Research indicates that agreeable individuals tend to experience more positive social

relationships (Berry & Hansen, 2000; Cote & Moskowitz, 1998; Jensen-Campbell & Graziano, 2001; Burger, 2006).

Conscientiousness (Self-Discipline): This dimension reflects the extent to which an individual is organized, planned, and goal-oriented. Individuals scoring high are structured, determined, and responsible, whereas those with low scores are more likely to be careless, negligent, and disorganized (McCrae and Costa, 2003).

2.2. Self-Construal

Self-construal refers to the totality of knowledge, feelings, thoughts, design, behaviors, and attitudes that shape individuals' relationships with themselves and with others in society. In other words, self-construal is defined as "the totality of feelings, thoughts, and actions regarding one's relations with oneself and with others, as distinct from others" (Singelis, 1994: 581; Singelis and Sharkey, 1995). Markus and Kitayama (1991) argue that people's ways of understanding and explaining themselves, others, and their relationships with these others are shaped by culture. In this context, Markus and Kitayama (1991) identified two basic forms of self-construal that guide an individual's emotions, thoughts, and motives: independent self-construal and interdependent self-construal.

The fundamental difference between independent and interdependent self-construals lies in the degree of connectedness and separateness emphasized by these two structures (Markus and Kitayama, 1991; Singelis, 1994). According to Markus and Kitayama (1991), the defining feature of independent self-construal is the perception of the self as an autonomous and independent entity. In this understanding, the self is regarded as a stable, unique whole with clearly defined boundaries, separate from

roles and relationships in the social context. The primary forces determining behavior are the individual's internal characteristics—thoughts, feelings, goals, abilities, and needs—which take precedence over the internal qualities of others. The continuity of these characteristics leads the individual to prioritize realizing personal goals, self-expression, preserving uniqueness, standing out within the group, and open communication (Markus and Kitayama, 1991; Singelis, 1994). Independent self-construal is associated with individualistic Western cultures, where individuality, autonomy, and uniqueness are idealized. Numerous studies have supported the tendency of individuals in these cultures to possess an independent self-structure (Singelis, 1994; Yamada and Singelis, 1999).

By contrast, interdependent self-construal is based on the individual perceiving the self as connected to others and as part of a larger whole. Individuals with this self-structure strive to belong to and harmonize with a group; accordingly, internal characteristics may vary depending on the situation (Markus and Kitayama, 1991; Singelis, 1994). In other words, those with an interdependent self do not foreground their individual characteristics within group relations; the group's goals and needs take precedence over personal desires. Therefore, interdependent self is flexible and relational, capable of varying according to the social context. Valuing external factors such as status, role, and relationships; seeking belonging and harmony; exhibiting appropriate behavior; engaging in indirect communication; and being able to infer others' thoughts are among the core components of interdependent self-construal. The ability to maintain harmony in interpersonal relationships and adapt to different situations is regarded as the primary source of self-worth within interdependent self. Consequently, individuals with an interdependent self adopt an indirect

style in communication and display sensitivity to others' emotions and even to unexpressed thoughts.

In interdependent self-structure, behaviors are regulated according to relationships, other individuals, and contextual conditions (Markus and Kitayama, 1991; Singelis, 1994). This type of self represents non-Western, collectivistic cultures (Markus and Kitayama, 1991). In these cultures, harmony, social commitment, and conformity to rules are valued (Singelis and Sharkey, 1995). It has also been confirmed by various studies that individuals in collectivistic cultures have a high tendency toward interdependent self-construal (Singelis, 1994; Yamada and Singelis, 1999). Although researchers initially considered independent and interdependent self-construals as opposite ends of the same dimension, it is now widely accepted that treating these two structures as separate dimensions is more appropriate (Cirhinlioğlu, 2006).

2.3. Music Preferences

“Wagner’s music is better than it sounds.” — Mark Twain

“Every time I listen to Wagner, I get the urge to invade Poland.” — Woody Allen

In research on musical preference, terms such as “music preference,” “musical taste,” and “musical appreciation” are often used interchangeably. In its broadest sense, preference refers to the tendency to choose one option among two or more alternatives, or to perceive one option as more favorable than others. Music preference, however, involves not only the act of choosing but also the dimensions of an individual’s interest, values, attitudes, aesthetic judgment, and emotional responses toward music. Price (1986: 153–155) divided musical preference into two subcategories: verbal music preference and behavioral music preference.

Verbal music preference encompasses expressions shaped by education and family background, based on social and aesthetic factors such as musical form, symmetry, social norms, and degree of liking. Behavioral music preference refers to nonverbal behaviors such as concert attendance, record or album purchases, and listening to particular genres. “Musical taste,” on the other hand, defines more enduring, stable, and comprehensive tendencies toward a specific music genre, composer, or performance. In this context, music preference represents a short-term inclination, while musical taste signifies a long-term one; short-term preferences thus form the basis for long-term tastes. Mueller (1956) emphasized that musical taste should not be viewed as an absolute or mystical construct but rather as a social phenomenon.

Over the years, numerous theories and models have been developed regarding music preference (Konecni, 1982; Zuckerman, 1986; LeBlanc, 1982; Rentfrow & Gosling, 2003; Juslin & Västfjäll, 2008). However, no single comprehensive model has yet been created that explains all dimensions of this subject. Generally, approaches to music preference are examined under three main categories:

Listener- and Genre/Style-Oriented Approaches

Arousal, Cognitive, and Neuropsychological Approaches

Holistic/Integrative Approaches

2.3.1. Listener- and Genre/Style-Oriented Approaches

These approaches assume that music preferences either stem from the listener’s personal characteristics or are based on structural differences between music genres. For example, an individual’s preference for rock music may be associated with their listener typology; likewise, some

studies have linked specific genres to particular personality traits, suggesting that “intense/rebellious” music is more frequently favored by certain personality profiles. In one of the earliest classifications of listener typologies, Mursell identified three types of listeners: the intellectual listener, who takes pleasure in the structural elements of music; the emotional listener, who responds on an affective basis; and the kinesthetic listener, who accompanies rhythmic elements through song or movement (Mursell, 1937: 201). Adorno, meanwhile, regarded music primarily as an intellectual endeavor and proposed a detailed hierarchy of listeners. At the top of the hierarchy stands the expert listener, who comprehends all musical structures and nuances; followed by the good listener, who perceives subtleties but lacks structural comprehension; the culture consumer, interested in basic musical knowledge; the emotional listener; the protest listener; the entertainment listener; and finally, the unmusical or anti-musical listener (Adorno, 1976: 2.3, 4).

Behne (1997) highlighted the diversity of individual listening styles and proposed categories such as emotional listening (focused on the emotions conveyed by music), discriminative listening (following a specific instrumental line), sentimental listening (evoking elements of the past), and compensatory listening (aimed at emotional regulation).

Rentfrow and Gosling (2003), in their study on the relationship between preference and personality, organized music preferences into four independent dimensions using the Short Test of Music Preferences: (1) Reflective and Complex (jazz, classical), (2) Intense and Rebellious (rock, metal), (3) Upbeat and Conventional (soundtrack, pop), and (4) Energetic and Rhythmic (rap/hip-hop, electronic/dance). Follow-up analyses indicated that individuals who preferred the first cluster possessed vivid imaginations and rich aesthetic experiences and described themselves as

intellectual and open-minded, whereas those who favored the third cluster tended to be more extroverted, agreeable, relatively conservative, and less open to new experiences. This approach views personality traits, cognitive abilities, and self-formation as the three main axes determining music preferences.

2.3.2. Arousal, Cognitive, and Neuropsychological Approaches

These approaches locate the basis of aesthetic preferences either in neuropsychological mechanisms or in the individual's effort to balance levels of arousal. In the field of experimental aesthetics, two major theoretical strands are prominent: the physiological arousal theory and the prototype model, which emphasizes cognitive factors.

According to experimental aesthetics, preferences are closely linked to the brain's neuropsychological functioning. Berlyne defined preference as the interaction between an individual's current level of arousal and the arousing properties of musical stimuli, thus establishing a link between cognitive complexity and aesthetic choice behavior. It is proposed that cognitively more complex individuals tend to prefer more complex stimuli, whereas less complex individuals tend to favor simpler ones. Berlyne classified the variables affecting arousal potential into three categories: psychophysical (e.g., tempo, intensity), environmental (e.g., distinctiveness, meaningfulness of the stimulus), and collative (e.g., complexity and familiarity). As complexity increases, arousal potential rises; stimuli with lower familiarity elicit higher arousal.

This framework has been tested in laboratory settings through physiological measures such as heart rate, galvanic skin response, and other autonomic indicators. For instance,

it has been reported that heavy-metal listeners exhibit higher levels of arousal compared to country listeners (Govensmith & Bloom, 1997); moreover, neurotic and extraverted individuals were found to prefer lower-frequency stimuli, possibly linked to their need for environmental stimulation (McCown, 2007; Pearson & Dollinger, 2003). Berlyne's (1971) model guided the field from the 1970s through the 1990s (North & Hargreaves, 2008: 76–78).

The prototype model (Martindale, 1988) posits that the mind encodes stimuli through abstract schemas or prototypes, and that prototypical stimuli are processed more efficiently than atypical ones; hence, preferences are positively related to prototypes.

Studies emphasizing the influence of listening context have also emerged. Konecni (1982) noted that preferences vary across daily activities (e.g., conversation, eating, relaxation) and thus cannot be considered independent of time and place. Individuals use music to optimize their emotional states through interaction with their environment: an overstimulated person may choose calming music, while one seeking activation may prefer fast-tempo music—creating a cyclical process wherein mood influences music and music, in turn, affects mood.

In recent years, studies focusing on personality parameters have increased. Music preferences can function as indicators that make an individual's social, cultural, and personal values visible. North and Hargreaves (1999) suggested that music can serve as a kind of badge to express values and tendencies, linking it to social identity construction. Alongside personality, variables such as socioeconomic status, age, and gender also play significant roles. LeBlanc (1991) reported that while children display high tolerance toward different genres, this tolerance decreases during

adolescence, partially returns in adulthood, and declines again in older age for certain genres.

One of the earliest empirical studies examining the music–personality relationship was conducted by Cattell and Anderson (1953), who identified twelve preference factors using the I.P.A.T. jazz and classical preference test through factor analysis. Eysenck’s theory also proved influential in this field, proposing that introverts experience cortical arousal above optimal levels and thus prefer less stimulating environments, while extraverts seek stimulation-enhancing settings (Eysenck & Eysenck, 1975). Accordingly, introverts tend to favor simpler, slower, and more familiar music, whereas extraverts prefer complex, fast, and highly stimulating forms. Payne (1967) reported that introverts prefer formal and structured music, while extraverts favor emotionally intense pieces. Rentfrow and Gosling (2006) proposed three explanations for the connection between preferences and personality: (i) favored sound qualities (e.g., extraverts enjoying choral textures), (ii) arousal regulation (Sloboda & O’Neill, 2001; e.g., agreeable individuals maintaining calm through soothing music), and (iii) social identity signaling (e.g., intellectuals selecting complex genres to project sophistication).

Similarly, Chamorro-Premuzic, Swami, and Furnham (2008) suggested that neurotics use music for emotional regulation, extraverts use it as background stimulation, and individuals open to experience use it to satisfy cognitive curiosity. The literature frequently reports that extraversion and openness to experience are the personality dimensions most consistently associated with music preferences (Dollinger, 1993; Rawlings & Ciancarelli, 1997; Rentfrow & Gosling, 2006; Delsing, 2008; Zweigenhaft, 2008).

Conversely, some researchers argue that music preferences reflect rather than regulate specific dimensions of personality. Zuckerman's (1979) Sensation Seeking scale is central to this discussion. Sensation seeking refers to the need for novel, varied, and complex experiences—even at the risk of physical or social danger. Little and Zuckerman (1986) showed that individuals scoring high on this dimension experience music as an emotionally close encounter rather than as background sound. In the same study, preferences for rock/heavy-metal/punk were positively correlated with sensation seeking, whereas religious music was negatively correlated; other studies have likewise reported direct links between rock–hard rock preferences and arousal-seeking behavior. Juslin and Västfjäll (2008) proposed six mechanisms explaining how music triggers emotional–cognitive processes in individuals: brainstem reflex, evaluative conditioning, emotional contagion, visual imagery, episodic memory, and musical expectancy. Finally, the uses and gratifications approach (Rosengren, Wenner & Palmgreen, 1985; Hall, 2005), which primarily examines the relationship between individuals and media, also addresses aesthetic preferences and music consumption in the context of satisfying personality-related needs. Within this framework, music preference has been examined along two axes: mood regulation (Knoblauch & Zillmann, 2002) and the reinforcement of social identity (Tarrant et al., 2001).

2.3.3. Holistic / Integrative Approaches

The multidimensional nature of the subject has led to approaches that address preferences from multiple perspectives, such as LeBlanc's Interactive Theory (1982) and the Reciprocal Feedback Model by Hargreaves, Miell, and MacDonald (2005)

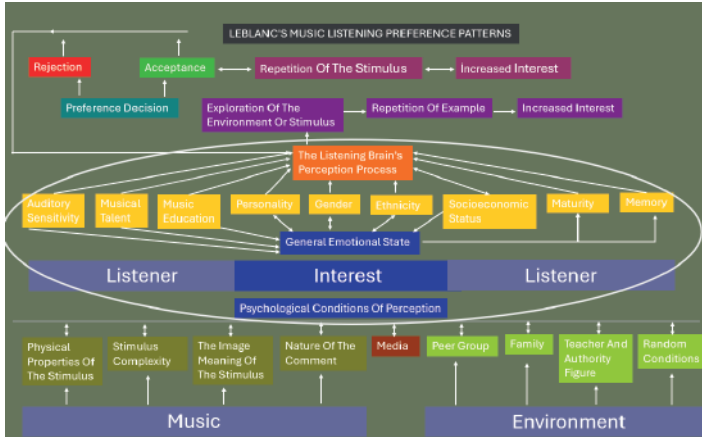


Figure 1. LeBlanc's Model of Music Preferences (Erdal, 2009: 14)

LeBlanc defines three main categories: music, listener, and environment; each category is further divided into subdimensions. The model highlights the interactions within the triangle of musical stimulus–cultural environment–listener. For example, the listener's cultural environment includes variables such as media, social groups, family, educators, and authority figures. The model establishes a connection between the listener's characteristics (such as attention and cognitive development) and momentary musical preference, emphasizing its influence on subsequent behaviors. The fundamental principle is as follows: "Music preference is a process influenced by the characteristics of the music, the characteristics of the listener, and the cultural environment" (LeBlanc, 1982: 29). While LeBlanc draws attention to the determinative role of environment and culture, he also emphasizes the importance of individual differences, noting that within every social group there exist not only passive acceptors but also resistant and less conservative individuals.

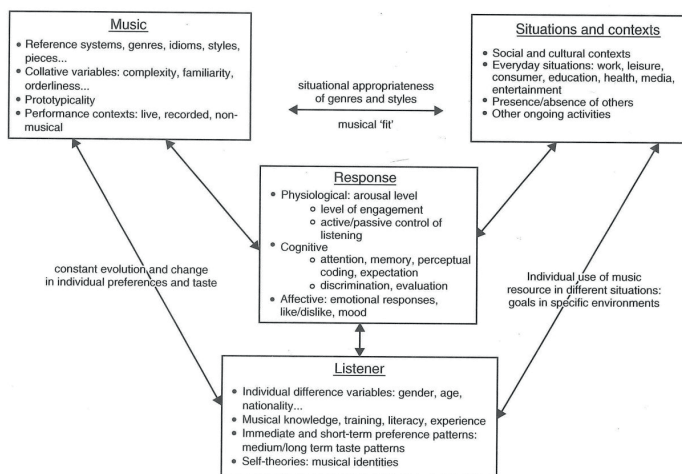


Figure 2. Hargreaves–North Reciprocal Feedback Model (North & Hargreaves, 2008: 124)

The Reciprocal Feedback Model (Hargreaves, Miell & MacDonald, 2005) expands LeBlanc’s framework—which primarily focuses on short-term reactions at the “like/dislike” level—by conceptualizing the triad of music, listener, and listening context as being in constant interaction. It argues that this interaction plays a role at every stage of the preference process. The researchers emphasize that music preferences cannot be understood without defining this interaction and that such interaction should be examined not in laboratory settings but within the context of everyday life. This model is based on the assumption that responses are jointly determined by the listener’s personality traits, the structural characteristics of the music, and the social situation or environment. In terms of the temporal dimension, the LeBlanc model provides systematic determinations regarding short-term, momentary processes, whereas Hargreaves and his colleagues extend

the scope to include longer-term regularities. An inclusive preference model should ideally address both of these needs. In this direction, in-depth interviews were conducted using naturalistic and longitudinal approaches to reveal the diversity and complexity of participants' everyday musical tastes (Greasley & Lamont, 2006). The findings show that individuals use music as “preparatory background music” for self-regulation, energy balance, and preparation for or accompaniment to social situations (Batt-Rawden & DeNora, 2005).

2.4. Measurement Instruments

In field studies, individuals' responses related to music have been examined through various experimental and observational methods conducted both in laboratory settings and under natural conditions. In these studies, participants' psychophysiological reactions to specific music genres or pieces were measured, and their daily interactions with music—including listening, purchasing, and consumption rates—were recorded. Additionally, techniques such as preferential listening paradigms/samples designed to determine preferences between two or more musical stimuli (Therub, 2006) and the “operant music-listening apparatus” developed to measure participants' listening durations across different genres or channels (Greer et al., 1974; North & Hargreaves, 2000) have been employed.

However, most studies have favored self-report scales (e.g., Likert-type scales) to measure participants' verbal responses. In the literature, several music preference scales have been developed for this purpose. Among them are Little and Zuckerman's Music Preference Scale (1986), constructed on 60 music categories drawn from the U.S. recording industry; Rentfrow and Gosling's Short Test of Music Preferences (2003); and the in-depth interview

method developed by DeNora (2000) to explore the diversity and complexity of individuals' everyday musical preferences. It is particularly notable that self-report-based scales are widely used to identify individuals' general and long-term music preferences.

An important stage in these studies involves correctly categorizing music genres. Therefore, most research has been limited to specific genres, as it would be impossible for any study to claim to encompass all possible types of music. Nonetheless, examining music preferences based on genre or style presents certain advantages. First, musical styles serve as a natural form through which individuals express their preferences. Second, a musical style encompasses, to varying degrees, a range of songs, artists, and composers that fall under a broader category. Third, musical styles possess a cross-cultural quality (Rentfrow & Gosling, 2003).

2.5. Related Studies

Music Preferences and Personality Dimensions

One of the earliest studies examining the relationship between music preference and personality was conducted by *Burt (1939)*. The researcher investigated the influence of Eysenck's four-layer typology on individuals' music preferences, reporting that stable extraverts tended to enjoy classical or baroque music, while stable introverts were more inclined toward cognitively and intellectually oriented genres. In contrast, unstable extraverts showed a preference for romantic styles and composers (e.g., Wagner, Strauss), whereas unstable introverts were drawn to mystical and impressionistic music.

Payne (1967) examined the effects of personality factors on individuals' music preferences and found that while environmental factors play a role, personality remains a key

determinant of musical taste. The findings revealed that introverted individuals favored compositions with formal structure, while extraverts preferred emotionally expressive and human-centered pieces. No significant relationship was found between neuroticism and preference for classical or romantic music, though balanced personality traits were more compatible with these genres.

Neville (1985) studied 93 fourteen-year-old students from two different schools using Eysenck's J.E.P.I. scale and asked participants to choose between short excerpts of pop and classical music. Contrary to expectations, no significant differences emerged between personality dimensions. The researcher emphasized the need to examine additional variables such as age, gender, and structural properties of musical stimuli.

Wheeler (1985) found that preference for rock music was distinct from other genres and was negatively associated with obedience, conformity, perseverance, and intellectual pursuits. Similarly, *Glasgow and Cartier (1985)*, in a study with 43 participants aged 18–69 using the Wilson–Patterson Conservatism Scale and the Zuckerman Sensation Seeking Scale, found that conservative individuals preferred familiar and safe music, and that sensation seeking was inversely related to conservatism.

Daoussis and McKelvie (1986) conducted research on 22 extraverted and 26 introverted participants determined using the Eysenck Personality Inventory, finding that extraverts were significantly more inclined toward rock music.

Hansen and Hansen (1991) focused on heavy metal and punk listeners, discovering that heavy metal fans displayed higher levels of antisocial behavior, substance use, and Machiavellian attitudes compared to listeners of other genres, while punk-rock listeners, despite strong anti-

authoritarian tendencies, were less prone to substance use. They proposed three possible explanations for the music–personality relationship: (1) music preferences reflect personality, (2) music shapes personality (social cognition approach), and (3) a bidirectional causal relationship.

Rawlings and Ciancarelli (1997) used Litle and Zuckerman’s Music Preference Scale and the NEO Personality Inventory, identifying three major preference patterns: rock genres, popular music, and general preferences. Factor analysis showed that extraversion and openness to experience were associated with multiple music preferences. Extraverts scored higher on popular music preferences, and women tended to prefer such genres more than men.

McCown, Keiser, Mulhearn, and Williamson (1997) explored the relationship between excessive bass in popular and traditional music and variables of personality and gender. Using the Eysenck Personality Scale, they found positive correlations between exaggerated bass preference and psychoticism, extraversion, and gender.

One of the most influential studies in the field was conducted by *Rentfrow and Gosling (2003)*. Using the *Short Test of Music Preferences (STOMP)* and the Big Five Inventory with over 3,500 participants, they found that music preferences clustered into four dimensions:

1. *Reflective and Complex – jazz, classical*
2. *Intense and Rebellious – rock, metal*
3. *Upbeat and Conventional – pop, soundtrack*
4. *Energetic and Rhythmic – rap, hip-hop, dance*

Results showed that the first and second dimensions were positively related to openness to experience; the third dimension was related to extraversion, agreeableness,

and conscientiousness; and the fourth to extraversion and agreeableness. No significant relationship was found between neuroticism and music preference.

Schwartz and Fouts (2003) studied 249 Canadian adolescents aged 12–19 using Finnas’ (1987) Music Preference Scale and the Millon Adolescent Personality Inventory (MAPI). Heavy music listeners were found to be dominant, pessimistic, and conflicted in their relationships with parents, while light music listeners were responsible and rule-abiding. Adolescents with eclectic preferences displayed more balanced profiles.

Kopacz (2005) used Cattell’s 16PF Personality Scale on 145 Polish students, finding that traits such as liveliness, social boldness, vigilance, and openness to change influenced music preferences.

Hall (2005) examined the relationship between personality dimensions and media preferences, finding positive associations between extraversion and jazz, classical, pop, and rock genres, as well as between neuroticism and pop-rock.

Perkins (2008), using the STOMP scale, reported that extraversion was strongly associated with dance, electronic, soul, and funk music, while openness was associated with complex genres such as classical and jazz.

Delsing, Bogt, Engels, and Meeus (2008), in a study of 2,334 participants aged 12–19, based their work on Rentfrow and Gosling’s model but found no significant relationship between rock music preference and neuroticism.

Zweigenhaft (2008), using the STOMP and NEO-PI scales, found that openness correlated with “Reflective and Complex” music, while extraversion and agreeableness were positively linked to “Upbeat and Conventional” music.

Pimentel and Oliveira (2008), in a study with 225 Brazilian students, found a positive correlation between mass music and extraversion and a negative correlation between refined music and neuroticism.

Premuzic, Swami, Furnham, and Maakip (2009), studying 227 Malaysian students, reported that neurotic individuals used music for emotional regulation, extraverts used it as background sound, and open individuals linked music with cognitive functions.

Premuzic, Goma-i-Freixanet, Furnham, and Muro (2009) similarly found that neurotics used music for emotional regulation, extraverts treated it as background music, and open individuals viewed it as an intellectual activity.

Erdal (2009) analyzed differences in appreciation among Turkish music, rock, and classical music listeners in terms of the five-factor personality model, finding that the personality traits of rock music listeners were significantly distinct from those of other listeners.

Artemiz (2009) studied the relationship between adolescents' music preferences and personality traits, finding that pop listeners were agreeable, classical music listeners were rule-oriented, rock listeners were oppositional, and folk music listeners were accepting.

North (2010), in a large-scale study with 36,518 participants covering 104 music genres, emphasized that variables such as age and gender could be more decisive than personality in determining music preferences.

Premuzic, Fagan, and Furnham (2010) found that openness was associated with complex music, extraversion with cheerful music, men tended to prefer sad music, and women favored cognitively engaging music.

Suh and Park (2011), in a study of 347 students, found that women participated in musical activities more frequently, preferred classical music, and that extraversion, openness, and agreeableness positively influenced music preferences.

Langmeyer, Rudan, and Tarnai (2012), with 422 German students, found that openness, extraversion, and neuroticism were all related to music styles, with openness showing particularly strong correlations with complex genres.

Brown (2012), in a study of 268 Japanese students, found that openness was significantly associated with classical and jazz music, while extraversion correlated with pop.

Yağışan (2012), studying 308 students, found that Turkish pop music was the most preferred genre, that listeners of classical and sufi music scored higher in anger control, and that music genres differed in their influence on physical aggression.

Swami et al. (2013) found that heavy metal listeners exhibited traits such as low self-esteem, low religiosity, and a search for authenticity, with men being more drawn to this genre; they argued that music functions to balance certain psychological needs.

Greasley, Lamont, and Sloboda (2013), through in-depth interviews, emphasized that music preferences play a significant role in shaping individuals' self-identities, highlighting diversity and personal meaning as key determinants of preference.

Bozkurt (2015) investigated middle school students' music preferences according to mood, revealing that students most frequently listened to Turkish pop-rock and associated music primarily with feelings of entertainment and happiness.

Dobrota and Ercegovic (2015), in a study of 323 students, found that optimism correlated with major tonality and fast tempo, while openness and introversion correlated with minor tonality and slow tempo. Conscientiousness and agreeableness were also significantly related to emotional balance.

Music and Self

Wink (1970) aimed to examine the possible relationships among music education students' self-concept, personality needs system, anxiety level, and their success in teaching experiences. The study also addressed the following subproblems:

a) the potential effects of teaching practice on music education students' self-concept, personality needs system, and anxiety level;

b) the relationship between students' achievement levels and the variables of self-concept, personality needs system, and anxiety;

c) the comparison of music education students in terms of personality needs system and anxiety norms. The study included all music education students enrolled at Ohio State University during the 1966–1967 academic year, with a total of forty students meeting the research criteria. Three measurement tools were used for data collection: the *Bills Index of Adjustment and Values (IAV)*, *Edwards Personal Preference Schedule (EPPS)*, and *IPAT Anxiety Scale*. Additionally, the researcher developed a new instrument, the *Self-Concept of Musical Teaching Ability Scale (SCMTA)*, to evaluate teaching experience performance. In this context, the IAV scale was used to measure self-concept, the EPPS to assess personality needs, and the IPAT to measure anxiety levels. The results revealed a positive relationship

between self-structure and success, suggesting that as teacher candidates' self-concept strengthens, their teaching performance improves. A significant relationship was also found between variations in anxiety levels and teaching success: students with lower anxiety achieved higher levels of success, indicating that low anxiety may have a positive effect on music teaching performance.

Greenberg (1970) conducted a study at an elementary school affiliated with the University of Hawaii, involving ten students labeled as “tone-deaf” in the 4th, 5th, and 6th grades, to examine whether inclusion in a school choir would change their self-concept through music. The choir consisted of a total of 84 students, including the tone-deaf group. A questionnaire was designed to assess students' self-perceptions of their singing abilities. Findings revealed that these students' self-evaluation scores regarding music were lower than in all other academic subjects except mathematics. The researcher noted that although these children enjoyed singing, their self-concept in music was weak, and their desire to be part of the choir stemmed primarily from the wish to enhance self-esteem and social status. No special intervention was implemented for tone-deaf students during the experiment; they were retested afterward, and the findings were supported by teacher observations.

Blackburn (1983) investigated the relationships between music genres and the personality traits of individuals who listened to them, focusing on the connections among adolescents' music preferences, self-concept, mental health, and adjustment levels. Data were collected using the *Tennessee Self-Concept Scale (TSCS)*, which measures self-perception scores related to personality structure and psychological well-being. The study was conducted with 50 delinquent male adolescents aged 15–16, with a control group drawn from a local school. Findings indicated that

the delinquent group had significantly lower self-concept scores than the control group. The main sample consisted of 97 adolescents (50 boys and 47 girls) aged 14–17, selected from various schools across Ohio. The *Music Interest Survey* was used to classify students based on their music preferences and to collect additional information. Results showed that adolescents' self-concept scores varied significantly according to their preferred music genres.

Austin (1988) examined the effects of competition formats on musical achievement, self-concept, achievement motivation, performance success, and behavior patterns among beginning instrumental group students. The study involved 44 randomly selected fifth- and sixth-grade students, divided into two groups—one receiving written evaluation and scoring, the other receiving only written comments. Data were collected using the *Music Achievement Test (MAT)* and the *Self-Concept in Music Scale (SCIM)*. The results demonstrated that a structured competitive environment was not as detrimental as assumed; rather, it could enhance learning motivation among students.

Laycock (1992) explored the relationships between high school students' musical problem-solving skills and variables such as self-concept, musical aptitude, experience, age, and academic achievement. The goal was to identify connections among these variables through students' original compositions. Fifty-six high school students were asked to compose a short piano piece within twenty minutes, which was recorded and evaluated by the researcher and two independent experts. Compositions were analyzed based on tonality, meter, length, repetition, originality, complexity, and coherence. Results indicated a strong relationship between musical experience and self-concept, while relationships with age, academic achievement, and musical aptitude were weaker.

Legette (1993) investigated the effect of music education programs on elementary students' academic achievement and self-concept. The sample consisted of 293 fourth-grade students from two different schools. An adapted version of the *Piers-Harris Children's Self-Concept Scale* was administered. Written statements from students before and after the program were analyzed to determine the frequency of positive and negative self-concept expressions.

Zehr (2005) compared individuals who preferred hard music genres (hard rock, heavy metal, rap) with those who preferred softer genres (country, classical, gospel, jazz) and examined the relationship between music preferences and social desirability. The participants were 322 undergraduate students from a Midwestern university. Data were collected using the *Aggression Questionnaire (AQ)*, *Marlowe-Crowne Social Desirability Scale (MC-SDS)*, and a *Leisure Activity Questionnaire* developed by the researcher. Multivariate analysis results indicated that individuals who preferred hard music did not significantly differ from those who preferred soft music in aggression levels. Univariate analyses showed that men exhibited more physical and verbal aggression than women. No significant relationship was found between music preferences and social desirability.

3. Method

3.1. Research Model

This study was designed using the Relational Survey Model. Studies that aim to collect data in order to determine certain characteristics of a group are referred to as survey research. Research that examines connections and relationships among variables is generally called relational research. Relational studies aim to determine the relationships between two or more variables and to obtain clues about possible cause-and-effect relationships. The purpose is to explore to what extent a particular type or types of relationship exist. In general, the researcher seeks to identify and describe relationships that may exist naturally among phenomena without attempting to alter them in any way (Büyüköztürk, 2011). In relational research, it is examined whether variables change together, and if so, how this change occurs. There are three possible types of relationships: No systematic relationship, Direct (positive) correlation, Inverse (negative) correlation (Karasar, 2011).

3.2. Population and Sample

The population of the study consists of university students, while the sample includes senior students studying at the Faculty of Education of Cumhuriyet University. Senior students were selected based on the assumption that they possess higher levels of cognitive and social maturity compared to first-, second-, and third-year students, and therefore have more established preferences and tastes. Students from the Department of Music Education were excluded from the sample, as it was assumed that their professional and disciplinary background would provide them with specialized awareness regarding musical preferences. Consequently, the scales were administered to students from the other ten departments within the Faculty of Education, excluding the Department of Music Education

Table 1. Descriptive Statistics for Students' Five-Factor Personality Inventory (FFPI), Self-Constructual Scale (SCS), and Their Subscale Scores

	<i>min.</i>	<i>max.</i>	<i>Mean</i>	<i>SD</i>
<i>Personality Total</i>	103,00	201,00	155,53	13,88
<i>Extraversion Total</i>	12,00	38,00	26,54	5,11
<i>Agreeableness Total</i>	16,00	45,00	34,57	4,81
<i>Conscientiousness Total</i>	17,00	45,00	33,09	5,49
<i>Neuroticism Total</i>	8,00	38,00	23,35	5,62
<i>Openness Total</i>	21,00	64,00	36,56	6,02
<i>Total Self Score.</i>	60,00	155,00	95,49	10,56
<i>Interdependent Self Total</i>	20,00	60,00	47,02	5,75
<i>Independent Self Total.</i>	18,00	60,00	47,65	5,55

3.3. Data Collection

In this study, the data collection tools included the *Personal Information and Music Preference Form*, the *Self-Constraint Scale* (Singelis, 1994), and the *Big Five Inventory (BFI)* (Benet-Martínez & John, 1998). Details regarding these instruments are provided below. *Personal Information and Music PreferenceForm*: This form contains questions regarding participants' socio-demographic characteristics and their music preferences and tastes. A sample of the form is provided in Appendix 3. *Big Five Inventory(BFI)*: Developed by Benet-Martínez and John (1998) to measure five distinct personality traits, the inventory consists of 44 items and includes the following subdimensions: *Neuroticism*, *Extraversion*, *Openness*, *Agreeableness*, and *Conscientiousness*. Each item is rated on a 5-point Likert scale ranging from 1 ("Strongly Disagree") to 5 ("Strongly Agree"). The Turkish adaptation of the inventory was conducted by Sümer, Lajunen, and Özkan (2005), who reported Cronbach's alpha internal consistency coefficients ranging between .64 and .77 for the five subdimensions. BFI scale scoring ("R" denotes reverse-scored items):

- *Extraversion*: 1, 6R, 11, 16, 21R, 26, 31R, 36
- *Agreeableness*: 2R, 7, 12R, 17, 22, 27R, 32, 37R, 42
- *Conscientiousness*: 3, 8R, 13, 18R, 23R, 28, 33, 38, 43R

A sample of the scale is presented in Appendix 1.

Self-ConstraintScale: Developed by Singelis (1994), this scale consists of 24 items organized into two subdimensions — *Independent* and *Interdependent Self-Constraint* — measured on a 5-point Likert-type scale. Participants are asked to select one of the following options: "Strongly Disagree," "Disagree," "Neutral," "Agree," or "Strongly

Agree.” In this scale, “Strongly Disagree” corresponds to 1 point, and “Strongly Agree” to 5 points. The total score ranges from 24 to 120. Items representing the *Independent Self-Construal* subdimension are: 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24; those representing the *Interdependent Self-Construal* subdimension are: 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23. In the original scale, Cronbach’s alpha was .69 for the independent subdimension and .73 for the interdependent subdimension. The Turkish adaptation, validity, and reliability study of the scale was conducted by Kurt (2000). In Kurt’s study with university students, Cronbach’s alpha was .61 for the independent subdimension and .67 for the interdependent subdimension. A sample of the scale is provided in Appendix 2.

3.4. Data Analysis

The data obtained from the study were processed using the *SPSS 22.0* software package. When the assumptions of parametric tests were met (Kolmogorov–Smirnov test), *Analysis of Variance (ANOVA)* and the *Tukey Test* were used; when these assumptions were not met, the *Kruskal–Wallis test* was applied. For comparisons of total self-construal scores, interdependent self scores, and independent self scores obtained from the Self-Construal Scale, *Two-Way ANOVA* and the *Bonferroni Test* were employed. The data were presented in tables as arithmetic means ($\pm$ standard deviation), frequency, and percentage. The level of significance (α) was set at 0.05.

4. Findings

4.1. Findings on Students' Music Preferences

To determine music preferences, the related form included several questions regarding students' preferred music genres. Music types were classified under eight categories: *Turkish Folk Music (THM)*, *Turkish Classical Music (TSM)*, *Arabesque*, *Rock-Heavy Metal*, *Pop*, *Jazz-Blues*, *Western Classical Music*, and *Hip Hop-Rap*. Students were asked to mark only the genre they preferred to listen to the most. In other words, only one music type was coded for each participant. The findings obtained from this form are visualized in Figure 1.

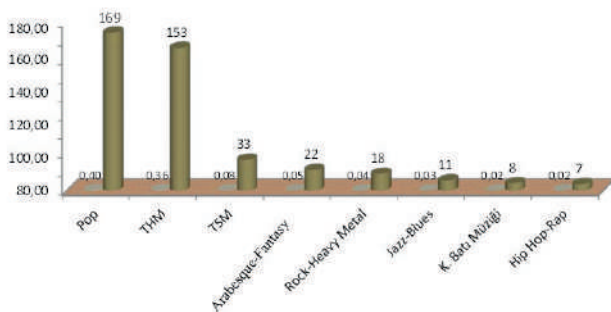


Figure 1. Distribution of Students According to Their Music Preferences

It is observed that students who prefer Pop (40%) and Turkish Folk Music (THM) (36%) are dominant in the distribution ($n=421$). In addition to THM, it was determined that those who most preferred Turkish Classical Music (TSM), another genre belonging to our national music culture, had a low rate of 8%. It was also found that those who preferred other music genres were in a weak position in the distribution, listed respectively as Arabesque, Rock-Heavy Metal, Jazz-Blues, Western Classical Music, and Hip Hop-Rap.

4.2. Findings regarding the analysis of the music genres listened to by students in relation to their personality dimensions

Table 2. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Its Subscale Total Scores According to Music Preferences

		<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Turkish Folk Music	107	154,77	12,34	F= 0,67 P= 0, 697
	Turkish Classical Music	24	149,79	17,77	
	Arabesque - Fantasy Music	10	156,30	12,45	
	Western Classical Music	5	158,20	15,61	
	Jazz - Blues	10	156,70	14,87	
	Pop Music	122	156,01	13,99	
	Hip Hop - Rap	4	154,25	9,03	
	Rock - Heavy Metal	13	155,23	13,26	
<i>Extraversion Total</i>	Turkish Folk Music	135	25,62	5,18	F= 2, 00 P= 0, 053
	Turkish Classical Music	26	24,42	5,41	
	Arabesque - Fantasy Music	18	27,55	4,14	
	Western Classical Music	8	26,37	4,30	
	Jazz - Blues	10	29,60	5,89	
	Pop Music	149	27,04	4,86	
	Hip Hop - Rap	5	28,60	4,03	
	Rock - Heavy Metal	16	27,56	4,97	
<i>Agreeableness Total</i>	Turkish Folk Music	137	34,58	4,79	F= 1,05 P= 0,392
	Turkish Classical Music	32	33,53	5,71	
	Arabesque - Fantasy Music	19	34,15	5,13	
	Western Classical Music	7	35,42	3,10	
	Jazz - Blues	11	31,45	5,29	

	Pop Music	154	34,88	4,57	
	Hip Hop - Rap	5	33,20	4,20	
	Rock - Heavy Metal	17	34,52	5,58	
<i>Conscientiousness Total</i>	Turkish Folk Music	143	33,46	5,77	F= 1,04 P= 0,364
	Turkish Classical Music	31	31,93	5,49	
	Arabesque - Fantasy Music	21	32,76	4,82	
	Western Classical Music	6	34,16	6,79	
	Jazz - Blues	11	32,00	3,82	
	Pop Music	157	33,27	5,27	
	Hip Hop - Rap	5	31,80	5,26	
	Rock - Heavy Metal	18	30,38	4,90	
	Turkish Folk Music	144	23,38	5,86	F= 0,35 P= 0,929
	Turkish Classical Music	29	23,37	4,06	
<i>Neuroticism Total</i>	Arabesque - Fantasy Music	20	24,30	6,76	
	Western Classical Music	8	21,12	1,6	
	Jazz - Blues	11	22,90	5,41	
	Pop Music	157	23,74	5,63	
	Hip Hop - Rap	6	22,66	6,62	
	Rock - Heavy Metal	17	23,70	5,34	
	Turkish Folk Music	136	36,67	5,62	F= 1,15 P= 0,328
	Turkish Classical Music	32	35,28	6,22	
<i>Openness Total</i>	Arabesque - Fantasy Music	18	35,44	6,08	
	Western Classical Music	7	39,57	5,41	
	Jazz - Blues	11	38,90	6,48	
	Pop Music	157	35,96	6,33	
	Hip Hop - Rap	5	38,20	4,26	
	Rock - Heavy Metal	17	37,88	5,19	

4.3. Findings regarding the examination of students' attitudes toward music genres in relation to their personality dimensions

Table 3. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Turkish Folk Music (TFM)

	<i>N</i>		<i>Mean</i>	<i>SD</i>	<i>Result</i>
Personality Total	Strongly Like	107	158,28	12,31	F=1,88
	Like	117	155,16	14,36	P=0,113
	Neutral	78	153,29	14,62	
	Dislike	9	150,66	16,55	
	Strongly Dislike	4	154,00	11,86	
Extraversion Total	Strongly Like	135	26,25	5,54	F=0,88
	Like	140	26,88	5,73	P=0,474
	Neutral	99	26,96	5,15	
	Dislike	15	28,86	8,60	
	Strongly Dislike	4	28,00	8,12	
Agreeableness Total	Strongly Like	135	35,33	6,86	F=2,81
	Like	148	35,12	4,98	P=0,025*
	Neutral	105	34,06	5,73	
	Dislike	15	33,80	5,22	
	Strongly Dislike	5	43,00	24,12	
Conscientiousness Total	Strongly Like	136	34,18	7,45	F=2,07
	Like	153	33,60	6,06	P=0,084
	Neutral	107	31,99	5,18	
	Dislike	15	32,93	5,07	
	Strongly Dislike	5	31,00	6,89	
Neuroticism Total	Strongly Like	139	24,00	6,11	F=2,19
	Like	156	22,27	5,45	P=0,056
	Neutral	103	24,17	5,02	
	Dislike	15	22,46	4,06	
	Strongly Dislike	5	25,60	8,23	
Openness Total	Strongly Like	131	38,19	5,63	F=3,88
	Like	153	36,26	6,23	P=0,004*
	Neutral	103	36,43	7,22	
	Dislike	15	32,26	6,77	
	Strongly Dislike	5	36,00	5,38	

When individuals' total personality, extraversion, self-discipline, and neuroticism scores were compared according to their preference for Turkish folk music, the differences were found to be insignificant ($p > 0.05$). When the agreeableness scores of individuals were compared, the difference was found to be significant ($p < 0.05$). When the options were compared in pairs according to their preference for Turkish folk music, the difference between those who stated "partially" and those who stated "I never like it," as well as between those who stated "I don't like it" and "I never like it," was found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$). When the openness scores of individuals were compared, the difference was found to be significant ($p < 0.05$). When the options were compared in pairs according to their preference for Turkish folk music, the difference between those who stated "I like it very much" and those who stated "I don't like it" was found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

Table 4. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Turkish Classical Music (TCM)

	<i>N</i>		<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Strongly Like	45	154,86	16,34	F=1,46
	Like	108	157,49	14,16	P=0,213
	Neutral	107	155,77	12,32	
	Dislike	41	152,09	14,89	
	Strongly Dislike	14	151,71	10,86	
<i>Extraversion Total</i>	Strongly Like	52	26,23	5,65	F=0,19
	Like	135	26,73	5,33	P=0,943
	Neutral	136	26,91	5,52	
	Dislike	52	27,01	6,87	
	Strongly Dislike	17	27,23	6,05	
<i>Agreeableness Total</i>	Strongly Like	53	34,98	9,71	F=0,51
	Like	144	35,00	4,74	P=0,727
	Neutral	139	34,74	5,62	
	Dislike	52	34,75	4,63	
	Strongly Dislike	19	36,94	12,66	
<i>Conscientiousness Total</i>	Strongly Like	52	33,48	4,77	F=0,38
	Like	143	33,22	6,54	P=0,822
	Neutral	147	33,66	7,12	
	Dislike	53	32,67	5,14	
	Strongly Dislike	20	32,30	6,38	
<i>Neuroticism Total</i>	Strongly Like	55	23,10	4,93	F=0,23
	Like	146	23,34	6,21	P=0,918
	Neutral	144	23,23	5,55	
	Dislike	54	23,66	4,65	
	Strongly Dislike	19	24,36	6,11	
<i>Openness Total</i>	Strongly Like	55	37,98	5,88	F=4,07
	Like	139	37,61	6,86	P=0,003*
	Neutral	142	36,87	5,84	
	Dislike	51	34,27	6,47	
	Strongly Dislike	19	34,00	5,57	

When individuals' total personality, extraversion, agreeableness, self-discipline, and neuroticism scores were compared according to their preference for Turkish classical music, the differences were found to be insignificant ($p>0.05$). When the openness scores of individuals were compared, the differences between the options were found to be significant ($p<0.05$). When the options were compared in pairs, the differences between those who stated "I like it very much" and those who stated "I never like it," as well as between those who stated "I like it" and "I never like it," were found to be significant ($p<0.05$), while the differences between the other options were found to be insignificant ($p>0.05$).

Table 5. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Arabesque Music

	<i>N</i>		<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Strongly Like	28	153,57	13,94	F=0,77
	Like	86	155,58	15,41	P=0,543
	Neutral	113	156,28	12,72	
	Dislike	56	156,89	15,14	
	Strongly Dislike	33	152,39	11,31	
<i>Extraversion Total</i>	Strongly Like	37	25,94	5,10	F=0,43
	Like	101	27,02	5,02	P=0,785
	Neutral	150	27,02	5,97	
	Dislike	65	26,44	6,77	
	Strongly Dislike	42	26,33	4,67	
<i>Agreeableness Total</i>	Strongly Like	40	33,50	5,01	F=0,79
	Like	110	35,13	7,64	P=0,531
	Neutral	154	35,14	5,04	
	Dislike	65	35,47	4,96	
	Strongly Dislike	40	34,30	9,64	
<i>Conscientiousness Total</i>	Strongly Like	43	32,83	5,68	F=1,01
	Like	110	32,76	5,41	P=0,353
	Neutral	156	33,20	6,13	
	Dislike	66	33,60	5,42	
	Strongly Dislike	43	35,04	10,29	
<i>Neuroticism Total</i>	Strongly Like	43	24,18	6,40	F=0,28
	Like	110	23,19	5,57	P=0,885
	Neutral	158	23,28	5,88	
	Dislike	63	23,55	5,45	
	Strongly Dislike	46	23,19	4,25	
<i>Openness Total</i>	Strongly Like	41	35,92	6,70	F=0,56
	Like	109	36,86	6,60	P=0,688
	Neutral	149	37,25	5,88	
	Dislike	66	36,34	8,00	
	Strongly Dislike	44	36,13	4,94	

When individuals' total personality, extraversion, agreeableness, self-discipline, neuroticism, and openness scores were compared according to their preference for arabesque music, the differences were found to be insignificant ($p > 0.05$).

Table 6. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Classical Music

	<i>N</i>		<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Very likely	9	160,00	14,45	F=6,23
	Likely	44	162,20	12,97	P=0,001*
	Neutral	91	158,05	12,92	
	Unlikely	92	152,33	13,12	
	Very unlikely	80	152,25	14,56	
<i>Extraversion Total</i>	Strongly Like	12	28,00	4,22	F=1,47
	Like	53	27,28	5,27	P=0,211
	Neutral	117	27,52	5,96	
	Dislike	118	26,16	5,48	
	Strongly Dislike	95	26,07	5,82	
<i>Agreeableness Total</i>	Strongly Like	13	35,61	4,33	F=0,84
	Like	54	36,11	8,85	P=0,500
	Neutral	121	35,23	5,83	
	Dislike	120	34,47	4,89	
	Strongly Dislike	101	34,48	7,17	
<i>Conscientiousness Total</i>	Strongly Like	11	33,18	5,45	F=0,68
	Like	55	33,98	5,33	P=0,603
	Neutral	119	33,87	7,40	
	Dislike	126	32,92	5,51	
	Strongly Dislike	107	32,78	6,66	
<i>Neuroticism Total</i>	Strongly Like	16	20,43	3,89	F=1,38
	Like	56	23,08	5,64	P=0,239
	Neutral	124	23,50	5,87	
	Dislike	125	23,34	5,43	
	Strongly Dislike	99	23,91	5,70	
<i>Openness Total</i>	Strongly Like	14	42,57	5,22	F=11,30
	Like	54	39,37	4,83	P=0,001*
	Neutral	118	38,00	6,21	
	Dislike	124	35,55	6,13	
	Strongly Dislike	99	34,50	6,77	

When individuals' extraversion, agreeableness, self-discipline, and neuroticism scores were compared according to their preference for Western classical music, the differences were found to be insignificant ($p > 0.05$). When the openness scores of individuals were compared, the differences between the options were found to be significant ($p < 0.05$). When the options were compared in pairs, the differences between those who stated "I like it very much" and "I don't like it," "I like it very much" and "I never like it," "I like it" and "I never like it," as well as between those who stated "partially" and "I never like it," were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$). When the total personality scores of individuals were compared, the differences between the options were found to be significant ($p < 0.05$). When the options were compared in pairs, the differences between those who stated "I like it" and "I don't like it," "I like it" and "I never like it," "partially" and "I never like it," as well as between "partially" and "I don't like it," were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

Table 7. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Jazz/Blues Music

		<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Strongly Like	15	161,40	10,60	F=4,95
	Like	30	159,60	16,61	P=0,001*
	Neutral	56	159,30	10,43	
	Dislike	112	155,75	13,95	
	Strongly Dislike	102	151,28	14,07	
<i>Extraversion Total</i>	Strongly Like	16	29,00	5,95	F=2,86
	Like	42	26,28	4,21	P=0,053
	Neutral	70	28,22	6,02	
	Dislike	144	26,77	5,83	
	Strongly Dislike	121	25,75	5,53	
<i>Agreeableness Total</i>	Strongly Like	18	35,38	6,00	F=1,51
	Like	42	37,02	10,61	P=0,190
	Neutral	75	34,78	4,40	
	Dislike	147	34,97	5,12	
	Strongly Dislike	126	34,26	6,83	
<i>Conscientiousness Total</i>	Strongly Like	18	32,61	4,10	
	Like	43	33,18	5,45	F=0,33
	Neutral	73	33,93	5,21	P=0,850
	Dislike	153	33,45	7,10	
	Strongly Dislike	129	32,98	6,63	
<i>Neuroticism Total</i>	Strongly Like	21	23,52	4,70	F=0,86
	Like	43	22,44	5,51	P=0,480
	Neutral	78	22,87	5,64	
	Dislike	150	23,34	5,70	
	Strongly Dislike	126	24,01	5,73	
<i>Openness Total</i>	Strongly Like	20	40,00	4,15	F=9,42
	Like	44	39,68	7,32	P=0,001*
	Neutral	74	38,33	5,09	
	Dislike	145	36,66	6,84	
	Strongly Dislike	124	34,42	5,80	

When individuals' extraversion, agreeableness, self-discipline, and neuroticism scores were compared according to their preference for jazz/blues music, the differences were found to be insignificant ($p > 0.05$). When the openness scores of individuals were compared, the differences between the options were found to be significant ($p < 0.05$). When the options were compared in pairs, the differences between those who stated "I like it very much" and "I don't like it," "I like it very much" and "I never like it," as well as between those who stated "I like it" and "I never like it," were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

When the total personality scores of individuals were compared, the differences between the options were found to be significant ($p < 0.05$). When the options were compared in pairs, the differences between those who stated "I like it" and "I never like it," "partially" and "I never like it," as well as between "partially" and "I like it," were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

Table 8. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Rock/Heavy Metal Music

		<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Strongly Like	24	159,87	12,51	F=2,79
	Like	77	156,72	13,72	P=0,058
	Neutral	100	155,97	12,90	
	Dislike	55	156,58	13,70	
	Strongly Dislike	61	150,67	15,43	
<i>Extraversion Total</i>	Strongly Like	34	27,79	6,25	F=2,41
	Like	90	27,96	5,75	P=0,054
	Neutral	120	26,05	5,47	
	Dislike	73	26,98	5,58	
	Strongly Dislike	79	25,78	5,43	
<i>Agreeableness Total</i>	Strongly Like	38	35,89	6,77	F=0,67
	Like	91	35,36	7,46	P=0,615
	Neutral	122	34,95	4,22	
	Dislike	73	35,01	5,90	
	Strongly Dislike	86	34,11	7,77	
<i>Conscientiousness Total</i>	Strongly Like	37	32,05	4,85	F=0,71
	Like	96	33,25	5,11	P=0,580
	Neutral	126	33,70	7,73	
	Dislike	75	33,82	5,78	
	Strongly Dislike	85	32,84	6,49	
<i>Neuroticism Total</i>	Strongly Like	37	24,54	6,13	
	Like	99	22,68	5,46	F=1,87
	Neutral	126	23,87	5,53	P=0,114
	Dislike	74	22,28	5,58	
	Strongly Dislike	85	23,84	5,62	
<i>Openness Total</i>	Strongly Like	36	39,47	5,19	F=5,78
	Like	95	37,54	6,10	P=0,001*
	Neutral	124	36,86	6,16	
	Dislike	72	37,11	7,81	
	Strongly Dislike	83	34,10	5,63	

When individuals' total personality, extraversion, agreeableness, self-discipline, and neuroticism scores were compared according to their preference for rock/heavy metal music, the differences were found to be insignificant ($p > 0.05$). When the openness scores of individuals were compared, the difference was found to be significant ($p < 0.05$). When the options were compared in pairs according to their preference for rock/heavy metal music, the differences between those who stated "I like it very much" and "I never like it," "partially" and "I never like it," as well as between "I don't like it" and "I never like it," were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

Table 9. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Hip-Hop/Rap Music

		<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Strongly Like	24	159,87	12,51	F=1,80
	Like	77	156,72	13,72	P=0,128
	Neutral	100	155,97	12,90	
	Dislike	55	156,58	13,70	
	Strongly Dislike	61	150,67	15,43	
<i>Extraversion Total</i>	Strongly Like	34	27,79	6,25	F=1,47
	Like	90	27,96	5,75	P=0,225
	Neutral	120	26,05	5,47	
	Dislike	73	26,98	5,58	
	Strongly Dislike	79	25,78	5,43	
<i>Agreeableness Total</i>	Strongly Like	38	35,89	6,77	F=1,43
	Like	91	35,36	7,46	P=0,221
	Neutral	122	34,95	4,22	
	Dislike	73	35,01	5,90	
	Strongly Dislike	86	34,11	7,77	
<i>Conscientiousness Total</i>	Strongly Like	37	32,05	4,85	F=0,71
	Like	96	33,25	5,11	P=0,580
	Neutral	126	33,70	7,73	
	Dislike	75	33,82	5,78	
	Strongly Dislike	85	32,84	6,49	
<i>Neuroticism Total</i>	Strongly Like	37	24,54	6,13	F=0,71
	Like	99	22,68	5,46	P=0,580
	Neutral	126	23,87	5,53	
	Dislike	74	22,28	5,58	
	Strongly Dislike	85	23,84	5,62	
<i>Openness Total</i>	Strongly Like	36	39,47	5,19	
	Like	95	37,54	6,10	F=3,74
	Neutral	124	36,86	6,16	P=0,005*
	Dislike	72	37,11	7,81	
	Strongly Dislike	83	34,10	5,63	

When individuals' total personality, extraversion, agreeableness, self-discipline, and neuroticism scores were compared according to their preference for hip-hop/rap music, the differences were found to be insignificant ($p > 0.05$). When the openness scores of individuals were compared, the differences between the options were found to be significant ($p < 0.05$). When the options were compared in pairs, the difference between those who stated "I like it very much" and those who stated "I never like it" was found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

Table 10. Analysis of Students' Five-Factor Personality Inventory (FFPI) and Subscale Scores According to Their Attitudes Toward Pop Music

		<i>N</i>	<i>Mean</i>	<i>SD</i>	<i>Result</i>
<i>Personality Total</i>	Strongly Like	77	158,53	14,38	F=2,14 P=0,075
	Like	123	155,97	13,23	
	Neutral	64	154,17	15,60	
	Dislike	20	150,15	12,02	
	Strongly Dislike	32	152,90	11,47	
<i>Extraversion Total</i>	Strongly Like	95	28,56	5,95	F=3,20 P=0,006*
	Like	155	26,27	5,52	
	Neutral	78	26,50	5,45	
	Dislike	26	26,15	5,25	
	Strongly Dislike	42	25,23	5,41	
<i>Agreeableness Total</i>	Strongly Like	94	35,17	5,13	F=0.83 P=0,501
	Like	167	35,42	6,57	
	Neutral	80	33,87	5,40	
	Dislike	27	34,66	5,79	
	Strongly Dislike	42	35,02	9,52	
<i>Conscientiousness Total</i>	Strongly Like	101	33,91	6,64	F=1,17 P=0,320
	Like	162	33,57	5,17	
	Neutral	84	32,64	8,40	
	Dislike	27	31,33	5,24	
	Strongly Dislike	44	33,38	5,75	
<i>Neuroticism Total</i>	Strongly Like	102	23,08	6,05	F=0,71 P=0,585
	Like	163	23,12	5,45	
	Neutral	83	24,25	5,55	
	Dislike	28	22,89	4,49	
	Strongly Dislike	45	23,55	6,00	
<i>Openness Total</i>	Strongly Like	97	37,34	6,56	F=0,48 P=0,748
	Like	162	36,46	6,06	
	Neutral	85	37,08	7,53	
	Dislike	24	36,00	5,42	
	Strongly Dislike	42	36,23	5,70	

When individuals' total personality, agreeableness, self-discipline, neuroticism, and openness scores were compared according to their preference for pop music, the differences were found to be insignificant ($p > 0.05$). When the options were compared according to their preference for pop music, the difference in terms of extraversion was found to be significant ($p < 0.05$). When the options were compared in pairs, the differences between those who stated "I like it very much" and "I like it," as well as between those who stated "I like it very much" and "I never like it," were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$).

4.4 Findings regarding the examination of the music genres listened to by students in relation to their self-construal dimensions

Table 11. Analysis of Students' Self-Construal Scale (SCS) and Subscale Total Scores According to Their Music Preferences

		<i>Mean</i>	<i>SD</i>
Total Self Score	Turkish Folk Music	94,65	9,92
	Turkish Classical Music	95,09	14,35
	Arabesque	99,09	13,11
	Western Classical Music	95,75	10,22
	Jazz - Blues	96,22	10,04
	Pop	95,69	10,52
	Hip hop - rap	93,83	7,93
	Rock heavy metal	96,77	7,82
Interdependent Self Total	Turkish Folk Music	47,25	5,87
	Turkish Class. Music	46,78	5,86
	Arabesque	48,57	6,12
	Western Class. Music	47,37	7,79
	Jazz - Blues	47,66	7,39
	Pop	47,01	5,20
	Hip hop rap	46,16	8,86
	Rock heavy metal	46,44	5,12
Independent Self Total	Turkish Folk Music	46,92	5,85
	Turkish Class. Music	46,75	5,67
	Arabesque	48,14	5,10
	Western Class. Music	48,37	5,06
	Jazz - Blues	48,55	3,90
	Pop	47,96	5,49
	Hip hop rap	47,66	1,21
	Rock heavy metal	50,33	5,06

$F=0,471$ $p=0,793$

$p>0,05$ insignificant

4.5. Findings regarding the examination of students’ attitudes toward music genres in relation to their self-construal dimensions

Table 12. Analysis of Students’ Self-Construal Scale (SCS) and Subscale Scores According to Their Attitudes Toward Turkish Folk Music (TFM)

		Mean	SD
Total Self Score	Strongly Like	95,58	10,58
	Like	94,85	10,20
	Neutral	96,70	10,79
	Dislike	92,71	11,78
	Strongly Dislike	97,80	15,46
Interdependent Self Total	Strongly Like	47,28	6,10
	Like	46,91	5,72
	Neutral	47,44	4,66
	Dislike	45,64	6,75
	Strongly Dislike	48,20	10,91
Independent Self Total	Strongly Like	47,93	5,44
	Like	47,18	5,39
	Neutral	48,20	5,78
	Dislike	47,07	5,67
	Strongly Dislike	49,60	6,10

$F=0,460$ $p=0,938$

$p>0,05$ insignificant

Table 13. Analysis of Students' Self-Constraint Scale (SCS) and Subscale Scores According to Their Attitudes Toward Turkish Classical Music (TCM)

		<i>Mean</i>	<i>SD</i>
<i>Total Self Score</i>	Strongly Like	95,42	13,43
	Like	95,02	10,43
	Neutral	96,39	10,86
	Dislike	93,84	9,93
	Strongly Dislike	97,26	10,59
<i>Interdependent Self Total</i>	Strongly Like	46,92	6,94
	Like	46,88	5,75
	Neutral	47,50	5,20
	Dislike	46,58	6,37
	Strongly Dislike	48,57	5,67
<i>Independent Self Total</i>	Strongly Like	47,57	6,44
	Like	47,59	5,67
	Neutral	48,08	5,66
	Dislike	46,66	5,11
	Strongly Dislike	48,68	5,53

$F=0,452$ $p=0,949$

$p>0,05$ insignificant

Table 14. Analysis of Students' Self-Constraint Scale (SCS) and Subscale Scores According to Their Attitudes Toward Arabesque Music

		<i>Mean</i>	<i>SD</i>
<i>Total Self Score</i>	Strongly Like	96,46	10,77
	Like	95,72	10,84
	Neutral	94,80	9,63
	Dislike	95,17	11,02
	Strongly Dislike	96,54	12,38
<i>Interdependent Self Total</i>	Strongly Like	47,72	5,33
	Like	47,29	5,70
	Neutral	47,28	5,36
	Dislike	46,50	6,09
	Strongly Dislike	46,63	6,61
<i>Independent Self Total</i>	Strongly Like	47,58	5,25
	Like	47,62	5,28
	Neutral	47,33	5,93
	Dislike	47,89	5,70
	Strongly Dislike	48,60	4,99

$F=0,627$ $p=0,820$

$p>0,05$ insignificant

Table 15. Analysis of Students' Self-Constraint Scale (SCS) and Subscale Scores According to Their Attitudes Toward Western Classical Music

		<i>Mean</i>	<i>SD</i>
<i>Total Self Score</i>	Strongly Like	95,76	7,94
	Like	94,67	9,21
	Neutral	97,79	10,44
	Dislike	93,42	9,47
	Strongly Dislike	95,58	12,55
<i>Interdependent Self Total</i>	Strongly Like	47,00	6,30
	Like	46,01	5,92
	Neutral	47,91	4,94
	Dislike	46,64	5,82
	Strongly Dislike	47,46	6,09
<i>Independent Self Total</i>	Strongly Like	48,76	4,00
	Like	48,65	5,33
	Neutral	48,96	4,79
	Dislike	46,46	5,47
	Strongly Dislike	46,85	6,40

$F=2,18$ $p=0,011$

$p<0,05$ significant

When the totals related to the Self-Construal Scale were compared in terms of Western classical music, the difference was found to be significant ($p < 0.05$). In pairwise comparisons, the difference between “partially like” and “do not like” in the total self-construal scores, and the differences between “partially like” and “do not like,” as well as between “partially like” and “never like” in the independent self-construal dimension, were found to be significant ($p < 0.05$), while the other comparisons were found to be insignificant ($p > 0.05$).

Table 16. Analysis of Students' Self-Construal Scale (SCS) and Subscale Scores According to Their Attitudes Toward Jazz-Blues Music

		<i>Mean</i>	<i>SD</i>
<i>Total Self Score</i>	Strongly Like	94,85	9,82
	Like	95,31	9,09
	Neutral	96,48	10,57
	Dislike	95,42	9,91
	Strongly Dislike	95,03	12,04
<i>Interdependent Self Total</i>	Strongly Like	45,75	5,96
	Like	45,95	6,06
	Neutral	47,03	4,96
	Dislike	47,31	5,77
	Strongly Dislike	47,60	5,89
<i>Independent Self Total</i>	Strongly Like	49,10	6,12
	Like	49,36	4,60
	Neutral	48,79	4,97
	Dislike	47,44	5,20
	Strongly Dislike	46,40	6,24

$F=2,30 \quad p=0,007$

$p < 0,05$ significant

The difference was found to be significant in terms of the total independent self-construal scores. When the values were compared in pairs, the differences between those who stated “I like it” and “I never like it,” as well as between those who stated “I partially like it” and “I never like it,” were found to be significant ($p < 0.05$), while the differences between the other options were found to be insignificant ($p > 0.05$)

Table 17. Analysis of Students' Self-Construal Scale (SCS) and Subscale Scores According to Their Attitudes Toward Rock-Heavy Metal Music

		<i>Mean</i>	<i>SD</i>
<i>Total Self Score</i>	Strongly Like	97,70	12,55
	Like	96,22	9,59
	Neutral	94,53	9,92
	Dislike	95,80	11,23
	Strongly Dislike	94,73	10,96
<i>Interdependent Self Total</i>	Strongly Like	47,00	5,47
	Like	47,63	5,56
	Neutral	46,79	5,35
	Dislike	47,16	6,08
	Strongly Dislike	47,21	6,18
<i>Independent Self Total</i>	Strongly Like	49,45	4,93
	Like	48,26	5,67
	Neutral	47,26	5,46
	Dislike	47,46	5,53
	Strongly Dislike	46,90	5,68

$F=0,903$ $p=0,543$

$p>0,05$ insignificant

Table 18. Analysis of Students' Self-Constraint Scale (SCS) and Subscale Scores According to Their Attitudes Toward Hip-Hop-Rap Music

		<i>Mean</i>	<i>SD</i>
Total Self Score	Strongly Like	96,75	8,53
	Like	96,51	11,73
	Neutral	94,33	9,05
	Dislike	93,86	10,65
	Strongly Dislike	97,36	11,51
Interdependent Self Total	Strongly Like	48,17	5,70
	Like	47,61	5,71
	Neutral	46,64	5,31
	Dislike	46,44	6,02
	Strongly Dislike	47,80	5,72
Independent Self Total	Strongly Like	48,58	4,85
	Like	47,87	5,73
	Neutral	47,69	6,01
	Dislike	46,56	5,13
	Strongly Dislike	48,38	5,38

$F=1,105$ $p=0,351$

$p>0,05$ insignificant

Table 19. Analysis of Students' Self-Constraint Scale (SCS) and Subscale Scores According to Their Attitudes Toward Pop Music

		<i>Mean</i> 96,08	<i>SD</i> 9,21
<i>Total Self Score</i>	Strongly Like		
	Like	95,81	11,71
	Neutral	96,38	9,13
	Dislike	92,62	11,57
	Strongly Dislike	92,77	10,90
<i>Interdependent Self Total</i>	Strongly Like	47,45	4,81
	Like	47,39	5,48
	Neutral	47,36	6,07
	Dislike	45,22	5,50
	Strongly Dislike	46,25	7,38
<i>Independent Self Total</i>	Strongly Like	48,33	5,39
	Like	47,31	5,72
	Neutral	48,67	5,06
	Dislike	45,92	5,28
	Strongly Dislike	46,52	5,97

$F=1,327$ $p=0,197$

$p>0,05$ insignificant

Table 20. Distribution of the Most Preferred Music Genres by Academic Departments

Most Preferred Music Genre														
Academic Department	Turkish Folk Music		Turkish Classical Music		Arabesque-Fantasy		Western Classical Music		Jazz-Blues		Pop	Hip Hop-Rap	Rock-Hi-Metal	Total
Primary School Mathematics Education	f	8	4	-	-	2	-	15	-	1	30			
	%	26.7	13.3	-	-	6.7	-	50.0	-	3.3	100.0			
	%	5.2	12.1	-	-	25.0	-	8.9	-	5.6	7.1			
Classroom Teaching	f	21	4	3	1	1	17	-	4	51				
	%	41.2	7.8	5.9	2.0	2.0	33.3	-	7.8	100.0				
	%	13.7	12.1	13.6	12.5	9.1	10.1	-	22.2	12.1				
Social Studies Education	f	22	2	6	1	1	18	1	-	51				
	%	43.1	3.9	11.8	2.0	2.0	35.3	2.0	-	100.0				
	%	14.4	6.1	27.3	12.5	9.1	10.7	14.3	-	12.1				
Turkish Language Education	f	16	2	1	-	1	9	-	3	32				
	%	50.0	6.3	3.1	-	3.1	28.1	-	9.4	100.0				
	%	10.5	6.1	4.5	-	9.1	5.3	-	16.7	7.6				
Preschool Education	f	19	9	2	2	3	41	1	-	77				
	%	24.7	11.7	2.6	2.6	3.9	53.2	1.3	-	100.0				
	%	12.4	27.3	9.1	25.0	27.3	24.3	14.3	-	18.3				

Although no significant relationship was found between academic departments and music preferences, the general distribution of students will be explained according to the table. Turkish folk music (THM) was most preferred by students in Turkish Language Teaching and Religious Culture and Ethics Teaching programs; Turkish classical music (TSM) was most preferred by students in Art Education and Elementary Mathematics Teaching; arabesque music was most preferred by students in Social Studies Teaching; Western classical music was most preferred by students in Psychological Counseling and Guidance (PCG); jazz/blues was most preferred by students in Art Education; hip-hop/rap music was most preferred by students in Religious Culture and Ethics Teaching; rock/heavy metal music was most preferred by students in Art Education and Turkish Language Teaching; and pop music was most preferred by students in Elementary and Secondary Mathematics Teaching programs.

5. Conclusion and Discussion

This study aimed to determine the effects and extent of personality and self-construal dimensions on students' music preferences. Although there is a considerable amount of research focusing on personality dimensions in the literature, studies examining the relationship between self-construal and music preferences are quite limited, allowing this research to provide an original perspective. However, the narrow theoretical framework of the topic created certain difficulties in interpreting the results and developing recommendations. Notably, no previous study has been found in the literature that examined the relationship between self-construal dimensions—independent and interdependent—measured by the Self-Construal Scale (SCS) and music preferences. Therefore, studies addressing the general relationship between self-concept and music were reviewed. These studies revealed that changes in self-concept lead to changes in musical preferences (Blackburn, 1983); that improving self-concept enhances musical perception and ability (Greenberg, 1970); that there are strong correlations between musical experience and self-

concept (Laycock, 1992); that stereotypes related to listeners of particular genres are linked to self-concept and adolescent music preferences (North & Hargreaves, 1999); that genre-based preference scores correlate significantly with self-esteem (Shepperd & Sigg, 2015); that preferences for certain music types significantly improve cognitive emotion regulation, self-esteem, and psychological resilience (Shan, Wang, & Luo, 2025); and that there is a strong, direct relationship between independent self-construal and the self-awareness function of music, as well as between interdependent self-construal and the social function of music (Lawendowski & Besta, 2020).

In this study, no significant relationship was found between local music genres such as *Turkish Folk Music (THM)* and *Turkish Classical Music (TSM)* and the interdependent self dimension. It had been hypothesized that individuals with higher interdependent self-construal—characterized by conformity to group norms, attachment to traditional values, and caution toward innovation—would prefer local music genres more strongly. The absence of such a relationship may be attributed to the sample's homogeneous composition in terms of age, education, and socio-economic status, or to the hybrid characteristics of THM and TSM, which embody multiple self-dimensions simultaneously. Indeed, studies conducted in different countries have shown that genre diversity may produce variable results depending on cultural context.

Similarly, although it was expected that individuals with higher independent self-construal would show differentiation in preferring rock or heavy metal, no such finding emerged. This expectation was based on the assumption that the rebellious and questioning nature of rock music aligns with the autonomy, nonconformity, and individualistic tendencies of independent self-construal.

However, in Turkey, the predominance of *Anatolian Rock*, which integrates local elements, and the sample's socio-cultural similarity may explain the absence of significant differences.

On the other hand, the differentiation of independent self-construal with *Western Classical Music* and *Jazz-Blues* is consistent with the literature. This outcome may be attributed to the limited presence of local influences in Western or jazz music, unlike in Turkish genres. The relationship between personality dimensions and music preferences has been one of the most frequently explored topics in prior research. Previous studies consistently demonstrated that *Openness to Experience* and *Extraversion* are the most strongly correlated dimensions with music preferences (Delsing, 2008; Zweigenhaft, 2008; Dollinger, 1993; Rawlings & Ciancarelli, 1997). Similarly, in this study, *Openness to Experience* was found to be significantly related to all music genres except Arabesque and Pop (Langmeyer, Rudan & Tarnai, 2012).

Conversely, *Extraversion* showed significant differences only for pop music. Considering pop music's strong association with popular culture, social interaction, and daily life, it is expected that extraverted individuals would favor this genre more. The inclination of socially active, communicative, and cheerful individuals toward popular genres aligns with previous findings (Rentfrow & Gosling, 2006; McCown et al., 1997; Schwartz & Fouts, 2001; Dobrota & Ercegovic, 2015; Brown, 2012). The prominence of openness may also be explained by the greater individual variation shaped by the cultural context. Interestingly, the higher openness scores among THM and TSM listeners contradict the general association of traditional genres with conservatism. This contrast may stem from the unique structure of these genres or their integration of multiple self

dimensions. In other words, contrary to expectations, both interdependent self and openness yielded opposite results.

Individuals high in openness, characterized by receptivity to novelty and diversity, scored higher for Western Classical Music, Jazz–Blues, Rock–Metal, and Hip Hop–Rap. These genres, defined by universal rather than local features, contrast with traditional Turkish forms. However, openness did not significantly influence Arabesque or Pop preferences—possibly due to Arabesque’s hybrid nature and its blending with other genres in recent decades. The differentiation of openness in THM and TSM may relate to the cultural authenticity of these genres.

The absence of significant differentiation in openness for pop music is also noteworthy. As the most frequently preferred genre in the sample, pop music likely functions as a “common denominator” across varied tastes. Extraverted individuals, being socially active and outgoing, are generally drawn to vocal-oriented genres such as hip-hop, pop, or choral music. Yet, no significant association was found between extraversion and hip-hop/rap preference. Overall, while openness to experience appeared influential across almost all genres, independent self-construal emerged as significant for only two genres. This underscores the need for further in-depth studies examining both genre-specific and self-construal dimensions.

In conclusion, the findings indicate that *Openness to Experience* and *Independent Self-Construal* have notable effects on music preferences. Theoretical approaches to music preferences can be summarized under the following key points:

- Individuals use music to achieve emotional regulation (Eysenck & Eysenck, 1975; Payne, 1967; Konec-

ni, 1982; Knoblauch & Zillmann, 2002; Premuzic & Swami, 2008).

- Music functions as a contextual background element depending on situation and setting (Mursell, 1937; Adorno, 1976; Batt-Rawden & DeNora, 2005; Greasley & Lamont, 2006).
- Music preferences serve as tools for constructing social identity and reflecting personality (Hansen & Hansen, 1991; North & Hargreaves, 1999; Tarrant et al., 2001).
- Arousal levels and neurophysiological processes can influence musical preference (Berlyne, 1971; Martindale, 1988; Zuckerman, 1986; Juslin & Västfjäll, 2008).
- Music preference is a multidimensional, interactional process that cannot be reduced to a single cause (LeBlanc, 1982; Rentfrow & Gosling, 2003; Hargreaves et al., 2008).

In line with this, Perkins (2008) emphasized the reciprocal influence between music preferences and personality. Within the framework of these theoretical perspectives, this study concludes that personality and self-construal dimensions are indeed associated with students' music preferences. These findings support previous studies that approach music preference as a means of constructing social identity and reflecting personality (Hansen & Hansen, 1991; North & Hargreaves, 1999; Glasgow & Cartier, 1985; Tarrant et al., 2001).

The *Trait Theory* forming the conceptual basis of this study, along with the *Social Identity Approach* emphasizing that individuals' music preferences reflect their personalities, are both supported by the findings. However, certain

limitations exist. Future studies should consider selecting more heterogeneous samples in terms of age, education, and socio-economic factors, and may compare students from music departments with those from other disciplines. Longitudinal studies could offer deeper insights into genre-based and cultural variations. Furthermore, conducting specific studies on the influence of personality and self dimensions in traditional genres such as THM and TSM is recommended.

Future research could also include open-ended questions to capture more detailed insights into participants' music preferences and tendencies, as some students in this study showed inclinations toward selecting multiple genres. Supporting this, Greasley and Lamont (2013) found that listeners are increasingly demonstrating omnivorous musical tastes. Additionally, expanding such studies across different cultures and regions may contribute to forming a more comprehensive model. It is believed that analyzing musical preference processes from a *musicological* perspective and fostering *multidisciplinary research* will significantly enhance understanding of individuals' musical perceptions and tendencies.

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Appendix

Appendix 1. Big Five Inventory (BFI) (Adapted by Nebi Sümer et al., 2005)

Aşağıda sizi kısmen tanımlayan (ya da pek tanımlayamayan) bir takım özellikler sunulmaktadır. Örneğin, başkaları ile zaman geçirmekten hoşlanan birisi olduğunuzu düşünüyor musunuz? Lütfen aşağıda verilen özelliklerin sizi ne oranda yansıttığını ya da yansıtmadığını belirtmek için sizi en iyi tanımlayan rakamı her bir özelliğin yanına yazınız. Kendimi biri olarak görüyorum	Hiç katılmıyorum	Biraz katılmıyorum	Ne katılmıyorum ne de katılmıyorum (kararsızım)	Biraz katılmıyorum	Tamamen katılmıyorum
1. Konuşkan	1	2	3	4	5
2. Başkalarında hata arayan	1	2	3	4	5
3. İşini tam yapan	1	2	3	4	5
4. Bunalmış, melankolik	1	2	3	4	5
5. Orijinal, yeni görüşler ortaya koyan	1	2	3	4	5
6. Ketum/vakur	1	2	3	4	5
7. Yardımsever ve çıkarıcı olmayan	1	2	3	4	5
8. Biraz umursamaz	1	2	3	4	5
9. Rahat, stresle kolay baş eden	1	2	3	4	5
10. Çok değişik konuları merak eden	1	2	3	4	5
11. Enerji dolu	1	2	3	4	5
12. Başkalarıyla sürekli didişen	1	2	3	4	5
13. Güvenilir bir çalışan	1	2	3	4	5
14. Gergin olabilen	1	2	3	4	5
15. Maharetli, derin düşünen	1	2	3	4	5
16. Heyecan yaratabilen	1	2	3	4	5

17. Affedici bir yapıya sahip	1	2	3	4	5
18. Dağınık olma eğiliminde	1	2	3	4	5
19. Çok endişelenen	1	2	3	4	5
20. Hayal gücü yüksek	1	2	3	4	5
21. Sessiz bir yapıda	1	2	3	4	5
22. Genellikle başkalarına güvenen	1	2	3	4	5
23. Tembel olma eğiliminde olan	1	2	3	4	5
24. Duygusal olarak dengeli, kolayca keyfi kaçmayan	1	2	3	4	5
25. Keşfeden, icat eden	1	2	3	4	5
26. Atılgan bir kişiliğe sahip	1	2	3	4	5
27. Soğuk ve mesafeli olabilen	1	2	3	4	5
28. Görevi tamamlanıncaya kadar sebat edebilen	1	2	3	4	5
29. Dakikası dakikasına uymayan	1	2	3	4	5
30. Sanata ve estetik değerlere önem veren	1	2	3	4	5
31. Bazen utangaç, çekingen olan	1	2	3	4	5
32. Hemen hemen herkese karşı saygılı ve nazık olan	1	2	3	4	5
33. İşleri verimli yapan	1	2	3	4	5
34. Gergin ortamlarda sakin kalabilen	1	2	3	4	5
35. Rutin işleri yapmayı tercih eden	1	2	3	4	5
36. Sosyal, girişken	1	2	3	4	5
37. Bazen başkalarına kaba davranabilen	1	2	3	4	5
38. Planlar yapan ve bunları takip eden	1	2	3	4	5
39. Kolayca sinirlenen	1	2	3	4	5
40. Düşünmeyi seven, fikirler geliştirebilen	1	2	3	4	5
41. Sanata ilgisi çok az olan	1	2	3	4	5
42. Başkalarıyla işbirliği yapmayı seven	1	2	3	4	5
43. Kolaylıkla dikkati dağılan	1	2	3	4	5
44. Sanat, müzik ve edebiyatta çok bilgili	1	2	3	4	5

Appendix 2. SELF-CONSTRUAL SCALE (SCS)

Lütfen aşağıdaki görüşlere ne derece katıldığınızı ya da katılmadığınızı belirtiniz.

1. Etkileşimde bulunduğum otorite sahibi kişilere saygı duyarım.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

2. Yanlış anlaşılma riskini almaktansa, doğrudan “Hayır” demeyi tercih ederim.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

3. Grubum içerisinde uyumu korumak benim için önemlidir.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

4. Sınıf önünde konuşmak benim için sorun değildir.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

5. Mutluluğum çevremdekilerin mutluluğuna bağlıdır.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

6. Canlı bir hayal gücüne sahip olmak benim için önemlidir.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

7. Otobüste hocama yerimi veririm.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

8. Övgü veya ödül için ön plana çıkartılmak konusunda kendimi rahat hissederim.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

9. Alçakgönüllü insanlara saygı duyarım.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

10. Okulda da evde de aynı kişiyimdir.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

11. Grubumun yararına kendi menfaatimi feda ederim.

- | | |
|---|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |

☐ Tamamen Katılıyorum

12. Başlıca hedefim kendi ayaklarımın üzerinde durmaktır.

☐ Hiç Katılmıyorum

☐ Pek Katılmıyorum

☐ Kararsızım

☐ Biraz Katılıyorum

☐ Tamamen Katılıyorum

13. Çoğu zaman insanlarla olan ilişkilerimin, kendi başarılarımdan daha önemli olduğunu düşünürüm.

☐ Hiç Katılmıyorum

☐ Pek Katılmıyorum

☐ Kararsızım

☐ Biraz Katılıyorum

☐ Tamamen Katılıyorum

14. Kiminle birlikte olursam olayım, hep aynı şekilde davranırım.

☐ Hiç Katılmıyorum

☐ Pek Katılmıyorum

☐ Kararsızım

☐ Biraz Katılıyorum

☐ Tamamen Katılıyorum

15. Eğitim/meslek planları yaparken ailemin tavsiyelerini göz önünde bulundurmam gerekir.

☐ Hiç Katılmıyorum

☐ Pek Katılmıyorum

☐ Kararsızım

☐ Biraz Katılıyorum

☐ Tamamen Katılıyorum

16. Benden yaşça epey büyük olsalar bile, yeni tanıştığım insanlara isimleriyle hitap etmek konusunda rahatımdır.

☐ Hiç Katılmıyorum

☐ Pek Katılmıyorum

☐ Kararsızım

☐ Biraz Katılıyorum

☐ Tamamen Katılıyorum

17. Grubumun aldığı kararlara saygı duymak benim için önemlidir.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

18. Yeni tanıştığım insanlara karşı açık ve içimden geldiği gibi davranmayı tercih ederim.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

19. Mutlu olmasam bile, bana ihtiyaç duyulan bir grubun içinde yer almayı sürdürürüm.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

20. Diğer insanlardan birçok yönden farklı ve kendime özgü olmak hoşuma gider.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

21. Kardeşim başarısızlığa uğrarsa kendimi sorumlu hissederim.

- | | |
|--|--|
| ☐ Hiç Katılmıyorum | ☐ Pek Katılmıyorum |
| ☐ Kararsızım | ☐ Biraz Katılıyorum |
| ☐ Tamamen Katılıyorum | |

22. Diğer insanlardan bağımsız kişiliğim benim için çok önemlidir.

- ☐Hiç Katılmıyorum
- ☐Kararsızım
- ☐Tamamen Katılıyorum

- ☐Pek Katılmıyorum
- ☐Biraz Katılıyorum

23. Grup üyelerinin fikirlerine kesinlikle katılmasam bile, tartışmaktan kaçınırım.

- ☐Hiç Katılmıyorum
- ☐Kararsızım
- ☐Tamamen Katılıyorum

- ☐Pek Katılmıyorum
- ☐Biraz Katılıyorum

24. Sağlıklı olmayı her şeyden değerli görürüm.

- ☐Hiç Katılmıyorum
- ☐Kararsızım
- ☐Tamamen Katılıyorum

- ☐Pek Katılmıyorum
- ☐Biraz Katılıyorum

Appendix.3 PERSONAL INFORMATION AND MUSIC PREFERENCE FORM

Sayın Katılımcı;

Bu form 3 bölümden oluşmaktadır. Birinci bölümde Müzik Tercih Formu, ikinci bölümde Kişilik Ölçeği, üçüncü bölümde ise Benlik Kurgusu Ölçeği bulunmaktadır. Bu anket, doktora tez çalışmasında kullanılacak olup, amaca ulaşılması için özenle vereceğiniz cevaplar önem arz etmektedir. Doğru ya da yanlış cevap yoktur. Ad ve Soyad belirtmeyiniz. İsten vereceğiniz yanıtlarla sağlayacağınız katkılar için şimdiden teşekkür ederim.

Araştırmacı

Öğr. Gör. Derya KAÇMAZ

MÜZİK TERCİH FORMU

Aşağıdaki sorulardan uygun olanı işaretleyiniz.

1. Yaşınız

☐ 18 – 21

☐ 22 – 25

☐ 25 +

2. Cinsiyetiniz

☐ Kız ☐ Erkek

3. Anabilim Dalınız

☐ İlköğretim Matematik ☐ Sınıf Öğretmenliği

☐ Sosyal Bilgiler Öğretmenliği ☐ Türkçe Eğitimi

☐ Okul Öncesi Öğrt.

☐ İlköğretim Fen Bilgisi Öğrt. ☐ Orta Öğretim Matematik Öğrt. ☐ Resim-İş Öğretmenliği

☐ Müzik Öğretmenliği

☐ Din Kültürü Ahlak Bilg. Öğrt. ☐ PDR

4. Babanızın eğitim düzeyi nedir?

☐ İlk öğretim ☐ Orta öğretim ☐ Lisans

☐ Lisans üstü

5. Babanızın mesleği nedir?

☐ Memur ☐ İşçi ☐ Emekli ☐ Serbest

6. Annenizin eğitim düzeyi nedir?

☐ İlk öğretim ☐ Orta öğretim ☐ Lisans

☐ Lisans üstü

7. Annenizin mesleği nedir?

☐ Ev Hanımı

☐ Memur ☐ İşçi ☐ Emekli ☐ Serbest

8. Ailenizin yaşadığı yer?

☐ İl ☐ İlçe

☐ Kasaba/Köy

9. Ailenizin aylık gelir düzeyi?

☐ Asgari ücret ☐ 1000 - 2000

☐ 2001 - 3000

☐ 3001 - 4000

☐ 4001 ve üzeri

10. Daha önce hiç özel bir (kurs vb.) müzik eğitimi aldınız mı? ☐ Evet ☐ Hayır

Cevabınız evet ise ne kadar süreyle ?

11. Daha önce hiç kurumsal bir (okul vb.) müzik eğitimi aldınız mı?

☐ Evet

☐ Hayır

Cevabınız evet ise ne kadar süreyle?.....

12. Herhangi bir çalgı çaldınız mı ya da halen çalıyor musunuz? ☐ Evet ☐ Hayır

Cevabınız evet ise hangi çalgı?

13. En sevdiğiniz müzik türü hangisidir?

☐ Türk Halk Müziği ☐ Türk Sanat Müziği ☐ Arabesk/
Fantezi ☐ Klasik Batı Müziği ☐ Jazz/Blues

☐ Pop Müzik ☐ Hip-hop/Rap

☐ Rock/Heavy-metal

14. Sevdiğiniz türü tercih etmenizde en etkili olan hangisidir? ☐ Kişisel Tercihim

☐ Aile/Akraba

☐ Arkadaş Çevresi ☐ Siyasi Görüş

☐ Diğer.....

15. Herhangi bir müzik kulübü /müzik grubu ya da oluşuma üye misiniz?

☐ Evet

☐ Hayır

16. Herhangi bir koroda ya da toplulukta şarkı söylüyor musunuz? ☐ Evet ☐ Hayır

17. Ne sıklıkla müzik etkinliklerine (konser ya da canlı performanslar) dinleyici olarak katılırsınız? ☐ Hiç

☐ Arasıra

☐ Ayda bir, ya da iki kere ☐ Haftada bir kere

18. Müzik etkinliklerine kim/kimlerle gidersiniz?

- ☐ Tek Başıma
☐ Arkadaşlarımla ☐ Ailemle
☐ Diğer

19. Son katıldığınız müzik etkinliğinin türü ne idi? ☐ Türk Halk Müziği

- ☐ Türk Sanat Müziği ☐ Arabesk
☐ Klasik Batı Müziği ☐ Jazz/Blues
☐ Pop
☐ Hip-hop/Rap
☐ Rock/Heavy-Metal

20. TV/ radyoda sürekli dinlediğiniz/izlediğiniz bir müzik kanalı var mı? ☐ Evet ☐ Hayır

Cevabınız evet ise hangi kanal/kanallar?.....

21. Bir konser düzenlenecek olsa, hangi müzik türünde olmasını isterdiniz? ☐ Türk Halk Müziği

- ☐ Türk Sanat Müziği ☐ Arabesk
☐ Klasik Batı Müziği ☐ Jazz/Blues
☐ Pop
☐ Hip-hop/Rap
☐ Rock/Heavy-Metal

22. Gün içerisinde ne sıklıkla müzik dinlersiniz? ☐ 1 saatten az

- ☐ 1-2 saat
☐ 2-4 saat
☐ 4 saat ve üzeri

23. Müzik sizin için ne kadar önemlidir? ☐ Çok önemlidir

☐ Önemlidir ☐ Kararsızım

☐ Önemli değildi

☐ Hiç önemli değildir

24. Müziği çoğunlukla ne zaman/hangi durumlarda dinlersiniz? ☐ Arabada/toplu taşıma araçlarında

☐ Dinlenme esnasında ☐ Yemek yerken ☐ Arkadaşlarla vakit geçirirken ☐ Ders çalışırken

☐ Diğer.....

25. Dinlediğiniz müzik türünde genellikle sözlere mi, ezgiye mi dikkat edersiniz? ☐ Sözlere ☐ Ezgiye
☐ Her ikisine de

26. Sizce dinlenen müzikle kişilik özellikleri arasında bir bağlantı var mıdır? ☐ Tamamen katılıyorum

☐ Katılıyorum ☐ Çekimserim ☐ Katılmıyorum

☐ Hiç katılmıyorum

27. Sizin dinlemeyi tercih ettiğiniz müzik türü kişiliğinizi yansıtıyor mu? ☐ Tamamen katılıyorum

☐ Katılıyorum ☐ Çekimserim ☐ Katılmıyorum

☐ Hiç katılmıyorum

Aşağıda sekiz farklı müzik türü bulunmaktadır. Sizden istenen bu müzik türlerine ilişkin düşüncenizi ilgili kutucuğu işaretleyerek belirtmenizdir.

28. Türk Halk Müziği

☐ Çok severim ☐ Severim

☐ Kısmen ☐ Sevmem

☐ Hiç sevmem

29. Türk Sanat Müziği

☐ Çok severim ☐ Severim

☐ Kısmen ☐ Sevmem

☐ Hiç sevmem

30. Arabesk/Fantezi (örnek: Müslüm Gürses, Ebru Gündeş, Orhan Gencebay) ☐ Çok severim

☐ Severim ☐ Kısmen ☐ Sevmem

☐ Hiç sevmem

31. Klasik Batı Müziği (Mozart, Beethoven, Fazıl Say) ☐ Çok severim

☐ Severim ☐ Kısmen ☐ Sevmem

☐ Hiç sevmem

32. Jazz/Blues (Eric Clapton, Miles Davis, Birsen Tezer, Kerem Görsev) ☐ Çok severim

☐ Severim ☐ Kısmen ☐ Sevmem

☐ Hiç sevmem

33. Rock/Heavy-metal (Pink Floyd, Metallica, Kurban, Şebnem Ferah) ☐ Çok severim

☐ Severim ☐ Kısmen ☐ Sevmem ☐ Hiç sevmem

34. Hip-hop/Rap (Eminem, 50cent, Ceza, Sagopa Kajmer) ☐ Çok severim

☐ Severim ☐ Kısmen ☐ Sevmem ☐ Hiç sevmem

35. Pop (Justin Bieber, Madonna, Lady Gaga, Demet Akalın, Tarkan, Serdar Ortaç) ☐ Çok severim

☐ Severim ☐ Kısmen ☐ Sevmem ☐ Hiç sevmem

Analyzing Effects of Personality and Self Aspects on Music Preferences

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