

THE RELATIONSHIP BETWEEN GENRE CHOICE OF MUSIC AND  
ALTRUISTIC BEHAVIOR

by

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## ABSTRACT

Extensive research has documented the relationship between listening to certain genres of music and negative effects on social behavior such as aggressive and antisocial behavior. The present study explored whether there are genres of music associated with altruism. Altruistic behavior is defined as behavior that is consistently more caring, helpful, considerate of other's feelings, and self-sacrificing. These behaviors promote our ability to thrive as a community. Yet, few studies have addressed the relationship between music and altruism.

Data was collected from 608 college students who completed a self-report altruism scale, music preference measure, the Marlowe Crowne social desirability scale, and a demographic information form in order to see if there is a relationship between choice of music and altruism. A multiple hierarchical regression analysis found music genre choice accounted for 15.9 percent of variance in self-reported altruism. Significant, positive correlations emerged also between altruism and several music genres including alternative, country, classical, and emo.

## DEDICATION

For my son Orion H. Kurek that he will always remember all dreams are possible.

For my loving grandmother, who never quit on me.

For all my friends, scattered as they are, thanks for the help and support; especially Vincent Kurek who kept me sane during this project.

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## Introduction

Music is an integral part of modern life and for most of us it is part of our identity. For instance, our favorite music may be reflected in our clothing and our choice of entertainment. In fact, listening to music surpasses nearly all leisure activities including watching TV or movies or reading books (Rentfrow & Gosling, 2003). Along with the prevalence of listening to music comes controversy over the effects of music on individuals and society. For example, in the mid 1980s, parent groups protested violent, profane and inappropriate music lyrics and the Recording Industry Association of America (RIAA) began putting advisory labels on album covers (RIAA, 2003; Sprankle & End, 2009). For the last couple of decades, both the media and researchers have expressed concern that music lyrics, particularly from the genres of rap and rock, negatively impact youth (Ballard, Dodson, Bazzini 1999; Binder 1993, Rustad, Small, & Jobes et. al., 2003). This seems to have further negatively altered the public's perception of rock music (RIAA, 2003). Numerous studies have shown that aggressive lyrics can prime aggressive thoughts, behaviors, and attitudes. For example, Anderson, Carnage and Eubanks (2003) demonstrated that violent music lyrics can lead to short term increases in aggressive thoughts and behaviors; and Peterson, Safter, & Jobes (2008) also concluded that listening to this kind of music consistently over a period of time can lead to long term aggression. Most of the research to date exploring the possible influence of music on youth has focused on rap and rock music and lyrics (Anderson, Benjamin, & Bartholow, 1998; RIAA, 2003). Heavy metal and rap lyrics often have themes of alienation, retribution, angst, and include references to sex, drug use, suicide, Satanism, and violence (Arnett 1996; Ballard, Dodson, & Bazzini, 1999). In addition, rap lyrics frequently include offensive language and sexual references with themes of misogyny, violence,



rape, murder, bigotry, deviant behavior, and drug use (Arnett 1991; Hansen & Hansen 1991; Katz 1993).

The relationship between music preferences, antisocial behavior and suicide comprises the majority of the research pertaining to music lyrics. One such study conducted by Rustad, et. al. (2003) investigated whether suicidal thoughts were significantly more common following exposure to music with suicidal lyrics. Participants completed two personality measures and then were randomly assigned to listen to music with lyrics with references to suicide or to listen to music by the same musicians with lyrics that did not refer to suicide. Afterwards, the participants completed the Thematic Apperception Test (TAT), Positive and Negative Affect Schedule, Suicide Opinion Questionnaire, and the Beck Hopeless Scale. Participants who were exposed to suicidal content wrote significantly more scenarios with suicide-related themes in their TAT projective stories than those who were not exposed to suicidal content.

Rubin, West, & Mitchell (2001) examined the relationship between dispositions, popular music preferences, and attitudes. They hypothesized that rap and heavy-metal listeners would exhibit more aggressive tendencies and more negative attitudes towards women than listeners of other popular music genres. A sample of 243 participants responded to questions about their music preferences. In addition, the participants completed self-esteem, aggression, and attitudes toward women scales. The results indicated that college students who preferred rap and heavy metal music reported more hostile attitudes than students who preferred other genres of music, such as alternative, adult contemporary, dance-soul, or country. Additionally, those who reported listening to heavy metal music also reported more negative attitudes toward women. In addition, both men and women who reported a preference for rap music were more distrustful in general

compared to those who listened to other genres. Male rap fans were distrustful to a greater degree than females who listened to rap.

Fischer & Greitemeyer (2006) investigated the effects of gender-negative songs on thoughts and behavior. They randomly assigned 107 undergraduates to listen to one of three songs 1) a song with misogynous lyrics, 2) a song with man- hating lyrics, 3) or a neutral song. After exposure to the songs, participants took a word completion test, a gender attribute survey, and an activity measuring implicit aggression. Both men and women who were exposed to the gender-negative lyrics (either man- hating or misogynistic) displayed significantly more aggressive behavior and cognitions toward the opposite gender than participants exposed to gender neutral lyrics.

A similar study investigated the influence of sexually violent rap lyrics on attitudes toward women (Wester, et. al.,1997). Collegiate males who had little experience listening to “Gangsta” rap (GR) were exposed to GR. Using a between –groups design, participants were randomly assigned to one of four groups: 1) GR music with lyrics, 2) GR music without lyrics, 3), GR lyrics without music, (participants read a transcript of the song lyrics) 4) a control without either lyrics or music. The participants assigned to groups with music were exposed to five songs from that type of music while the experimenter purportedly ran “a bit late.” The control group read or studied during the wait. All participants completed the Adversarial Sexual Beliefs, Sexual Conservatism, and Sex Role Stereotyping subscales of the Sexual Attitude Survey and the Attitudes Toward Women Scale. No relationship was found between the music conditions and the measures. However, participants in the lyrics condition had significantly greater adversarial sexual beliefs than no-lyrics participants.

While the above literature may suggest that aggressive music is related to severe maladaptive behavior, not all of the research has found a relationship between metal and rap music and maladaptive attitudes or behaviors (Anderson, Carnagey, & Eubanks 2003; Ballard, Dodson, & Bazzini, 1999; St. Lawrence & Joyner, 1999; Wanamaker & Reznikoff, 1989, , 1991 Wester, Crown, Quatman & Hoisacker, 1997). For example, Ballard, Dodson and Bazzini, (1999) theorized that legislative attention and media publicity given specifically to certain genres of music such as heavy metal and rap contributes to a more negative perception of these genres. The researchers created pro-social and antisocial lyrical passages. All participants in the study read the same lyrics, but they were randomly assigned to receive one of the following 4 genre labels: Country, Pop, Rap, or Heavy Metal. After reading the lyrics, the participants rated the potential impact of these lyrics on listeners' behavior specifically in relation to eliciting destructive behavior such as sexual promiscuity, drug and alcohol use, violence, Satanism, suicidal ideation, and rebellious attitudes towards authority. Participants also rated the likelihood of pro-social lyrics contributing to pro-social behaviors such as honesty, social responsibility, and drug and alcohol awareness. The researchers found that lyrics labeled rap or heavy metal were perceived as less likely to inspire pro-social behavior even though all the lyrics were the same. However, the results showed the lyrics labeled rap or heavy metal were not any more likely to inspire antisocial behavior than the same lyrics labeled as country or pop.

These studies demonstrate the large amount of research on the relationship between music and a wide range of maladaptive behaviors and negative attitudes. However, there is little research of the possible positive effects of music. Almost all research on positive influences of music has been in the area of music and non-pharmacological methods of pain management and

stress (Chafir, et. al., 2004; Labbe, Schmidt, & Bubir, 2007; Mitchell, MacDonald, & Knussen, 2008). Virtually no research has been done on the possibility of other pro-social benefits of listening to music.

Most of the research on the positive effects of music in relation to pain and stress management involves classical music. For example, Labbe, Schmidt & Bubir (2007) hypothesized that listening to classical and self-selected relaxing music after a stressor would result in significant reductions in anxiety, anger and parasympathetic nervous system arousal compared to those who sit in silence or listen to heavy metal music. Fifty-six participants were exposed to different types of music genres after experiencing a stressful cognitive speed test. The results of this study indicated that listening to classical or self-selected music after exposure to a stressor significantly reduced negative emotional states and physiological arousal compared to listening to heavy metal or sitting in silence.

A similar study was conducted by Chafir, et. al.,(2004) who examined the effect of listening to music on cardiovascular recovery from stress. Participants performed a challenging 3-minute mental arithmetic task and then were randomly assigned to sit in silence or to listen to one of several genre of music including classical, jazz, or pop. Participants who listened to classical music had significantly lower post-task systolic blood pressure levels than participants who heard no music or the other musical genres. In a recent study, Mitchell, MacDonald & Knussen (2008) examined the effects of preferred music, visual distraction, and silence on pain perception. Eighty participants completed three trials of cold pressure pain induction with measurement in tolerance, pain intensity, perceived control, and anxiety. Participants who

listened to their preferred music demonstrated significantly increased tolerance and perceived control over the pain intensity.

## Pro-Social Behavior

Pro-social behaviors are generally defined as behaviors intended to help other people. Examples in the literature of specific pro-social behaviors include volunteer work, helpful interventions (Batson, 1987), and other actions or acts that help others, such as giving up resources to others, letting someone ahead in line, and risking one's life to save another (Twenge, et. al., , 2007). Regardless of the varied behaviors under investigation, almost all literature and scholars agree that pro-social behavior is performed to benefit others with no reward expected, and that pro-social behavior entails some sort of risk or cost to the self (Twenge, et. al., 2007).

Pro-social behavior has been widely investigated. For example Eagly (2009) investigated gender and pro-social behavior. She defined pro-social behaviors as involving communion; the ability to connect with others; being friendly, and more emotional expression and agency (defined as self-assertion, masterful, competitive and dominant). While Eagly did not find that one sex was more pro-social than the other, she did find that women were more communal and men were more agentic which involved being more assertive, competitive, dominant, and masterful in the way that they offered help. Eagly concludes that women and men help others differently and also choose how and why they help someone differently.

Twenge, et. al. (2007) looked at effects of social exclusion and pro-social behavior. They hypothesized that being rejected, being alone, or having no sense of belonging would

decrease pro-social behavior. In seven different experiments with 259 participants, they found social exclusion caused a substantial reduction in pro-social behavior. Socially excluded people donated less money to a student fund and were unwilling to volunteer for further lab experiments. They were less helpful after a mishap and cooperated less in a mixed-motive game with another student. Twenge et. al., concluded that rejection temporarily interferes with emotional responses, and impairs the capacity for empathic understanding of others, and the inclination to help or cooperate.

In a series of four experiments, Greitemeyer and Osswald (2010) examined the effects of pro-social video games on pro-social behavior. They randomly assigned 54 students to one of three video game conditions: a pro-social, neutral, or aggressive game. Participants who had played a pro-social game compared to neutral video games were more likely to help after a mishap, were more willing and devoted more time to assist in future experiments, and intervened more often in harassment situations.

Until recently, however, the empirical research done in relation to the potential impact of videos games on their players has focused not on their pro-social possibilities but on the negative aspects of video games (Greitemeyer & Osswald, 2010). Children and adults who play video games have increased levels of aggressive thoughts and behaviors ( Bushman, Anderson 2002; Sherry, 2001; Cooper & Mackie, 1986; Irwin & Gross, 1995; Schutte et. al., 1988; Silvern & Williamson, 1987). Only recently there has been empirical research exploring possible pro-social effects of video games (Greitemeyer & Osswald, 2010). This is very similar to what is happening in relation to the research on music. This study is one of the few that looks at altruistic behavior and music.

Pro-social behavior, such as helping and cooperating, contributes to well-being. People who volunteer are less prone to depression (Brown, et. al. 1992), experience greater personal happiness (Ellison, 1991), and life satisfaction (Wheeler, Gorey, & Greenblatt, 1998). Giving help also correlates with higher levels of mental health, better life adjustment, and lower feelings of hopelessness (Crandall & Lehman, 1977; Miller, Denton, & Tobaryk, 1986; Schwartz, et. al., 2003).

A form of pro-social behavior that includes behaviors performed to benefit others is altruism. In 1851, August Comte coined the term “altruism” which is the Latin derivative word for “alter” (meaning other) and the Italian adjective “altrui”. Comte believed that altruism denoted benevolence or living for others (Smith, et. al. 2008). Recent literature defines altruistic behavior in terms of actions including as helping, sharing, comforting, guiding, rescuing, and defending (Dovidio, et. al, 2006). Post (2002) states “By their strictest definition, the altruist is someone who does something for the other and for the other’s sake, rather than a means to self-promotion or internal well-being (p. 53).” Other definitions of altruism are more general and involve dimensions such as direction of concern (self versus other), initiator cost, recipient benefit, empathy, and the ease of escape from self and/or social censure (Smith, et. al. 2008). The present study adopts an action-based definition of altruism. Altruism is defined as behavior that is consistently more caring, helpful, considerate of other’s feelings, and self-sacrificing (Rushton et. al., 1981).

#### Research Question

*RQ: Is there a relationship between music genre choice and Altruistic behavior?*

## Method

### Participants

All participants were from University of Central Florida and participated for required credit or extra credit that could be applied psychology classes. Recruited through the UCF Psychology on-line SONA system, 608 participants took part in this study. Of the participants, 71.7% were Female, 66% were Caucasian, and the mean age was 20.8 with a standard deviation of 4.97.

### Materials

*Self-Report Altruism Scale (SRAS).* The Self-Report Altruism Scale (SRAS; Rushton, Chrisjohn, & Fekken, 1981) measures the frequency with which individuals report engaging in various altruistic behaviors. The SRAS is reported in Appendix A. The scale includes 20 statements such as “*I have donated blood*” and “*I have delayed an elevator and held the door open for a stranger.*” Participants rate themselves on these items using a Likert scale ranging from 1 (Never) to 5 (Very often). Scores on the SRAS can range from 20 to 100. The validity of the SRAS was assessed by Rushton et al., 1981 by correlating self-ratings with peer ratings on the SRAS. The correlation was found to be moderate,  $r(86) = 0.35$  ( $p < .001$ ), indicating that individual reports of altruism are correlated with their peer ratings of altruism.

*Musical Preference Scale.* The Musical Preference Scale assesses the frequency participants listen to specific genres and categories of music. The questionnaire consists of 28 questions such as: *On a scale 1 to 6, How frequently do you listen to Heavy Metal? On a scale of 1 to 6, how often do you choose to listen to music with aggressive lyrics?* The Musical Preference Scale is reported in Appendix B.



*The Marlowe-Crowne Social Desirability Scale, Short Form* The Marlowe Crowne Social Desirability Scale measures the degree to which participants were motivated to produce responses that they felt were socially desirable, rather than responses that reflected their actual behaviors and feelings. The scale includes 13 true-false items such as “There have been times when I was quite jealous of the good fortune of others.” Scores on the Marlowe-Crowne range from 0 to 13 with low scores suggesting a low degree of social desirability bias in the manner in which a participant responds to questions, and high scores reflecting a tendency to respond to questions in socially desirable ways. The Marlowe Crowne is reported in Appendix C

**Demographic Questionnaire.** A basic demographic questionnaire was constructed and used to gather information about participants’ age, gender and other relevant information. The Demographic Questionnaire is reported in Appendix D.

#### Procedure

This study was conducted online through the UCF Psychology research participation website. Participants were informed that they would be answering questions about personality and musical preferences. First, participants completed an Informed Consent Form. The Informed Consent Form is located in Appendix E. Upon consenting to participate, the individuals in this study completed the Self-Report Altruism Scale (SRA followed by the music choice questionnaire, the Marlowe Crowne Social Desirability Scale-Short Form and lastly, the demographic questionnaire.

## Results

To explore the possible relationship between frequency of listening to specific types of music and altruistic behaviors, 2 hierarchical multiple regression analyses were conducted. Scores on the SRAS served as the dependent variable whereas demographic variables and reported frequency of listening to each music genre and category served as independent variables. An alpha level of .05 determined statistical significance for all analyses. The means and standard deviations for all variables are reported in reported in Table 1.

The first regression analysis addressed frequency of listening to certain music genres. Two blocks of independent variables were analyzed to determine whether frequency of listening to these 23 music genres could be predictive of altruism. Block 1 included the variables that needed to be ruled as predictors, specifically age, gender, the duration of time spend completing the experiment, and social desirability. The second block included the variables of interest, specifically the responses to the music questionnaire for the 23 specific genres. Model 1 of the hierarchical regression analysis revealed that age, gender, and social desirability accounted for only 0.2% of the variance in SRA scores,  $R^2 = .002$ ,  $F(4, 603) = .34$ . Model 1 did not reach statistical significance and is reported in Table 2. This suggests that variables extraneous to the research question such as gender, age, social desirability, and the amount of time spent participating in the experiment are not significant predictors of altruism.

Model 2 added responses to the music questionnaire in a second block to determine whether or not the frequency of listening to specific music genres could predict scores on the SRAS. Model 2 was found to be statistically significant  $R^2 = .16$ ,  $F(27, 580) = 4.12$ ,  $p < .001$ . The total  $R^2$  change was 15.9 percent. This indicates that the frequency of listening in certain

music genres significantly accounted for 15.9 percent of the variability on the SRAS.

Furthermore, 4 genres in particular accounted for a significant proportion of this variance. These genres were Country ( $\beta = .22, p < .001$ ), Classical ( $\beta = .13, p < .001$ ), Alternative ( $\beta = .09, p < .001$ ) and Emo ( $\beta = .11, p < .001$ ). The data also revealed marginally significant results for Hip-Hop  $\beta = .12$ , Gospel  $\beta = .10$ , and 80's Rap  $\beta = .11$ . Since the above significant predictors of altruistic behavior were all positive, there is strong evidence that a positive relationship between music and altruism exists. Table 3 displays the results of the regression analysis for Model 2.

Another hierarchical multiple regression analysis was conducted with responses for listening to certain types of lyrics: Aggressive, Positive, and Deep/Thought-Provoking. Again the first block included demographic variables whereas the second block included frequency of listening to these 3 types of lyrics. The results for the first block were again non-significant. The data indicated that there were significant results for participants who listened to Aggressive lyrics  $\beta = .09$ , Positive  $\beta = .10$ , and Deep/Thought provoking lyrics  $\beta = .10$ ;  $R^2 = .04, F(6, 601) = 4.18, p < .001$ . This is the contrary to what much past research has indicated that listening to aggressive lyrics leads to antisocial behavior. Table 4 displays the results of this regression analysis.

## Discussion

In summary, the data revealed a relationship between self – reported altruistic behavior and music genre choice. The results from the analysis indicate that music genre choice significantly accounts for 15.9 percent of the variability of self reported altruism. Importantly, the significant predictors of altruistic behavior were positive, so it can be suggested that not all effects of music are negative. The following music genres were statistically significant and have a positive correlation with altruism: Alternative, Country, Classical, and Emo. In addition, the following genres had marginal positive correlation with altruism: Hip-Hop, Gospel, and 80's Rap. Furthermore, there was a relationship found in this study between listening to Aggressive, Positive, and Deep/Thought Provoking lyrics and Altruism scores.

The results of this study are correlational. Future research can advance the exploration of the nature of the relationship between music choice and altruism. First, experiments using experimental designs need to be done to determine the direction of the relationship between music genre choice and altruism. Is it that people who are more altruistic in general listen to certain types of music or people who listen to certain types of music become more altruistic? Future research can be done with various age groups to see if age makes a difference in music or self reported altruism. For example, perhaps we are becoming more altruistic as a society because of more advertising and awareness for various causes. This study was created in a time of a historical recession and perhaps because of the hard times more people have been more helpful to others in this time of need. Longitudinal studies can be done to see if music genre choice and altruism scores stay the same, increase, or decrease over a lifetime. Additionally, this study can be replicated by adding a reliable personality measure, such as the Five Factor

Inventory (Costa & McCrae 1992) to see if scores correlate with music genre choice and altruistic behaviors. Future studies can also include other genres of music like Broadway, Dubstep, Latin/Reggae, and House Music, all of which were given as responses to the question, *How frequently do you listen to other genres?* in the present study. Additionally future research can identify why music is predicative of altruism.

A significant finding in the current study was the relationship between listening to aggressive, positive, and deep/thought provoking lyrics and altruistic behaviors. This relationship should be explored further. Future studies should operationally define each of these categories and do experiments with experimental designs to understand the nature of this relationship. Perhaps for example, some aggressive lyrics are also deep/thought provoking lyrics? More experiments can be conducted to gain a more precise understanding of these relationships.

Furthermore, future research can explore whether the overall amount of hours participants listen to music has any effect on altruistic behaviors. It is important now than ever that research is done in this area; for example music programs which were ample in the 90's have been reduced and cut out entirely in many public schools across America. It is imperative for research to be done and understand all the effects of removing music programs. An experiment can compare altruistic behaviors with those schools that have music programs and altruistic behaviors with those who do not. The finding that music genre choice does account for 15.9 percent of the variance in altruism should inspire researchers' attention and generate future research in these areas.

The size of the sample used in this study, 608 people, is a strength, but future research can also ensure that the results of this study are applicable to other populations in addition to college students. The findings of this study have important implications related to how we view and understand the relationship between music and the individual. To date, only the potential negative relationship between certain types of music/lyrics and harmful attitudes and behaviors has been explored (Anderson, Carnage and Eubanks, 2003; Ballard, Dodson, & Bazzini, 1999; Binder 1993; Peterson, Safer, & Jobes, 2008; Rustad, Small, & Jobes et al., 2003). This study begins to investigate the positive dimensions of the relationship between music and the individual. The results of this study on music preferences and altruism are consistent with the only other study available in the literature on music and pro-social behavior from Greitermeyer and Osswald (2010). Greitermeyer and Osswald found that exposure to pro-social songs related to pro-social tendencies and increased pro-social thoughts, empathy, and pro-social behavior. It is possible that music can be used as a tool to increase pro-social and altruistic behavior. However, to truly understand if there is a causal relationship between listening to certain types of music and altruism, future research using experimental designs needs to be done.

In conclusion, instead of investigating only on the negative aspects of music, future research can explore positive connections between music and individual behavior. As the entire field of positive psychology grows, this specific line of research just like video games is especially important to research for numerous reasons. One is so we can understand both sides of various constructs and not just one (the negative aspects). Doing this has been suggested to be helpful in advertising and with music therapy. Additionally, this more balanced perspective will lead to a more accurate and bigger picture of constructs like the relationship between music and

altruistic behaviors. Two, the more positive effects researchers can find with music the more we might be able to help individuals, individual communities, and the world. In the words of William Shakespeare, "The man that hath no music in himself, nor is not moved with concord of sweet sound, is fit for treasons, stratagems and spoils, the motions of his spirit are dull as night and his affections dark as Erebus. Let no such man be trusted."

Table 1

Descriptive Statistics for All Variables included in the Hierarchical Regression Analyses

---

	Mean	Std. Devi ation	N
Alternative	3.13	1.29	608
Country	2.54	1.45	608
Christian	1.89	1.21	608
Classical	2.20	1.16	608
Classic Rock	2.89	1.25	608
Emo	1.91	1.13	608
Club Rap	3.08	1.38	608
Rap 80's	2.24	1.12	608
Rap 90's	2.70	1.23	608
Goth	1.36	0.75	608
Gospel	1.70	1.12	608
Hip-Hop	3.81	1.39	608
Metal	1.97	1.23	608
Indie	2.55	1.42	608
Light Rock	2.83	1.14	608
Opera	1.41	0.79	608
Punk	2.58	1.33	608
Pop 80's	2.57	1.19	608
Pop 90's	2.92	1.14	608
Pop	3.63	1.29	608
R & B	3.23	1.46	608
Techno	2.70	1.36	608
Jazz & Blues	2.02	1.08	608
SRA	50.20	11.2	608
Aggressive Lyrics	2.98	1.14	608
Positive Lyrics	3.83	0.99	608
Deep/ Thought provoking lyrics	3.80	1.11	608
Marlowe Crowne	18.80	2.12	608
Age	20.76	4.97	608
Duration	8.13	5.50	608



Table 2

Hierarchical Multiple Regression Analysis Predicting Altruism from Demographic Variables (Model 1)

Predictor	B	SE B	$\beta$
Constant	59.339	4.538	
Marlowe Crowne	-.052	.216	-.10
Age	.074	.093	.033
Gender	-.045	1.019	-.004
Duration	-.071	.083	-0.35
Total R <sup>2</sup>	.002		

Table 3

## Hierarchical Multiple Regression Analysis Predicting Altruism from Music Choice

Predictor	B	SE B	$\beta$
Constant	25.92	5.62	
Marlowe Crown	.14	.20	.03
Age	.11	.05	.05
Gender	.14	1.07	.10
Duration	-.08	.08	-.04
Alternative	.78	.39	.09**
Christian	-.17	.49	-.02
Classical	1.24	.46	.13***
Classic Rock	-.00	.46	.00
Club Rap	-.29	.50	-.04
Country	1.69	.33	.22***
Emo	1.06	.51	.11**
Metal	-.44	.49	-.05
Gospel	1.00	.58	.10*
Goth	.84	.76	.06
Hip Hop	.96	.535	.12*
Indie	.26	.39	.03
Jazz & Blues	.22	.50	0.02
Light Rock	.13	.48	.01
Opera	-.21	.66	-.02
Pop 80s	-.05	.58	-.01
Pop 90s	-.33	.64	-.03
Pop	-.03	.49	-.00
Punk	-.19	.46	-.023
R & B	-.13	.45	-.017
Rap 80s	1.14	.65	.11*
Rap 90s	.83	.63	.09
Techno	-.04	.37	-.01
Total R <sup>2</sup>	.16		
R <sup>2</sup> Change	15.9***		

\*  $p < .01$ . \*\* $p < .001$ . \*\*\* $p < .05$ . a. Dependent Variable: SRA Score

Table 4

## Hierarchical Multiple Regression Analysis Predicting Altruism from Lyrics

	Model 1			Model 2		
	B	SE B	$\beta$	B	SE B	$\beta$
Constant	50.22	4.34				
Marlowe Crowne	-.05	.22	-.01			
Duration	-.07	.083	-.04			
Age	.15	.09	.67			
Aggressive Lyrics				.85	.41	.09
Positive Lyrics				1.10	.512	.10
Deep/ Thought Provoking Lyrics				1.03	.47	.10
Total R <sup>2</sup>	.00			.04		
R <sup>2</sup> Change	.038					

## APPENDICES

Appendix A: Self Report Altruism Scale

Appendix B: Music Questionnaire

Appendix C: Marlowe Crowne Social Desirability Scale

Appendix D: Demographic Questionnaire

Appendix E: Informed Consent

## Appendix A: Self Report Altruism Scale

Appendix A:

**Self Report Altruism Scale (SRA)**

Please click the bubble that most accurately conforms to the frequency with which you have carried out the following acts within the last year.

1            2            3            4            5  
Never Once More than once Often Very Often

1. I have helped a stranded motorist.

1            2            3            4            5

2. I have given directions to a stranger.

1            2            3            4            5

3. I have made change for a stranger.

1            2            3            4            5

4. I have given money to a charity.

1            2            3            4            5

5. I have given money to a stranger who needed it (or asked me for it).

1            2            3            4            5

6. I have donated goods or clothes to a charity.

1            2            3            4            5

7. I have done volunteer work for a charity.

1            2            3            4            5

8. I have donated blood.

1            2            3            4            5

9. I have helped carry a stranger's belongings (books, groceries, parcels, etc.).

1            2            3            4            5

10. I have delayed an elevator and held the door open for a stranger.

1      2            3            4            5

11. I have allowed someone to go ahead of me in a lineup (at Xerox machine, in the supermarket).

1      2            3            4            5

12. I have given a stranger a lift in my car.

1      2            3            4            5

13. I have pointed out a clerk's error (in a bank, at the supermarket) in undercharging me for an item.

1      2            3            4            5

14. I have let a neighbor whom I didn't know too well borrow an item of some value to me (e.g., a dish, tools, etc.).

1      2            3            4            5

15. I have bought "charity" holiday cards deliberately because I knew it was a good cause.

1      2            3            4            5

16. I have helped a classmate I did not know that well with a homework assignment when my knowledge was greater than his or hers.

1      2            3            4            5

17. I have before being asked, voluntarily looked after a neighbor's pets or children without being paid for it.

1      2            3            4            5

18. I have offered to help a handicapped or elderly stranger across a street.

1      2            3            4            5

19. I have offered my seat on a bus or train to a stranger who was standing.

1      2            3            4            5

20. I have helped an acquaintance to move households.

1      2            3            4            5



## Appendix B: Music Questionnaire

## Appendix B

### Music Questionnaire

#### What Type of Music Do You Listen To?

1. On a scale of 1 to 6 (1 being not at all to 6 being always), How frequently do you listen to alternative music?

	1	2	3	4	5	6
Not at all	Seldom	Sometimes	Often	Almost Always	Always	

2. How frequently do you listen to country music?

	1	2	3	4	5	6
Not at all	Seldom	Sometimes	Often	Almost Always	Always	

3. How frequently do you listen to Christian Contemporary?

	1	2	3	4	5	6
Not at all	Seldom	Sometimes	Often	Almost Always	Always	

4. How frequently do you listen to Classical?

	1	2	3	4	5	6
Not at all	Seldom	Sometimes	Often	Almost Always	Always	

5. How frequently do you listen to Classic Rock?

	1	2	3	4	5	6
Not at all	Seldom	Sometimes	Often	Almost Always	Always	

6. How frequently do you listen to Emo music?

	1	2	3	4	5	6
--	---	---	---	---	---	---

Not at all   Seldom   Sometimes   Often   Almost Always   Always

7. How frequently do you listen to Club Rap?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

8. How frequently do you listen to 80's Rap?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

9. How frequently do you listen to 90's Rap?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

10. How frequently do you listen to Gothic?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

11. How frequently do you listen to Gospel?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

12. How frequently do you listen to Hip-Hop?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

13. How frequently do you listen to Heavy Metal?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

14. How frequently do you listen to Indie?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

15. How frequently do you listen to Light Rock?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

16. How frequently do you listen to Opera?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

17. How frequently do you listen to Punk Rock?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

18. How frequently do you listen to 80's Pop?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

19. How frequently do you listen to 90's Pop?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

20. How frequently do you listen to Pop (Mainstream)?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

21. How frequently do you listen to R & B?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

22. How frequently do you listen to Techno?

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

23. How frequently do you listen to Other genres (please specify)\_\_\_\_\_

1            2            3            4            5            6

Not at all   Seldom   Sometimes   Often   Almost Always   Always

25. Approximate how many hours a day you listen to music: \_\_\_\_\_ hours

26. On a scale of 1 to 6 (1 being not at all to 6 being always ,How often do you chose to listen to music with aggressive lyrics?

1            2            3            4            5            6

Not at all    Seldom    Sometimes    Often    Almost Always    Always

27. On a scale of 1 to 6 (1 being not at all to 6 being always), out How often do you chose to you listen to music with Positive Lyrics

1            2            3            4            5            6

Not at all    Seldom    Sometimes    Often    Almost Always    Always

28. On a scale of 1 to 6 (1 being not at all to 6 being always), out How often do you chose to listen to music with Deep/ Thought Provoking Lyrics?

1            2            3            4            5            6

Not at all    Seldom    Sometimes    Often    Almost Always    Always

## Appendix C: Marlowe Crowne Social Desirability Scale

## Appendix C

Marlowe Crowne

### Abbreviated Marlowe-Crowne Social Desirability Scale

*Instructions:* If the statement is **true** or **mostly true**, as applied to you, click true (T) If a statement is **false** or **not usually true**, as applied to you, click false (F).

- |      |       |     |  |
|------|-------|-----|--|
| True | False | 1.  | It is sometimes hard for me to go on with my work if I am not encouraged.  |
| True | False | 2.  | I sometimes feel resentful when I don't get my way.  |
| True | False | 3.  | On a few occasions, I have given up doing something because I thought too little of my ability.                  |
| True | False | 4.  | There have been times when I felt like rebelling against people in Authority even though I knew they were right. |
| True | False | 5.  | No matter who I'm talking to, I'm always a good listener.  |
| True | False | 6.  | There have been occasions when I took advantage of someone.  |
| True | False | 7.  | I'm always willing to admit it when I make a mistake.  |
| True | False | 8.  | I sometimes try to get even rather than forgive or forget.   |
| True | False | 9.  | I am always courteous, even to people who are disagreeable.  |
| True | False | 10. | I have never been irked when people expressed ideas very   |



different from my own.

True False 11. There have been times when I was quite jealous of the good fortune of others.

True False 12. I am sometimes irritated by people who ask favors of me.

True False 13. I have never deliberately said something that hurt someone's feelings.

## Appendix D: Demographic Questionnaire

Appendix D

DEMOGRAPHIC QUESTIONNAIRE

Please answer each of the following questions about yourself.

What is your age? \_\_\_\_\_

What is your Gender?  Male  Female

What is your ethnical background?

American Indian/ Native American

Black/ African American

Chinese/ Japanese/ Asian decent

Hispanic/ Latino

White

Other, please explain: \_\_\_\_\_

What year in college are you?

Freshman

Sophomore

Junior

Senior

Other, please explain: \_\_\_\_\_

What is your major?

Biology

Business Communications

Computer science/IT

Education

Engineering

Liberal Arts

Nursing

Psychology Other\_\_\_\_\_

## Appendix E: Informed Consent



## ***The Relationship between Music Preferences and Personality***

### **Informed Consent**

Principal Investigator(s): *Shannon Whitten, Ph.D.*

Sub-Investigator(s): *Karen Mottarella, Psy D.*  
*Christine Hippler, BS*

Investigational Site(s): *Online*

**Introduction:** Researchers at the University of Central Florida (UCF) study many topics. To do this we need the help of people who agree to take part in a research study. You are being invited to take part in a research study which will include about 500 people at UCF. You have been asked to take part in this research study because you are a student in a psychology class. You must be 18 years of age or older to be included in the research study.

The person doing this research is Dr. Shannon Whitten of the college of sciences, Department of Psychology. A UCF student learning about research is helping to do this study as part of an HIM Thesis. Her name is Christine Hippler:

#### **What you should know about a research study:**

- Someone will explain this research study to you.
- A research study is something you volunteer for.
- Whether or not you take part is up to you.
- You should take part in this study only because you want to.
- You can choose not to take part in the research study.
- You can agree to take part now and later change your mind.
- Whatever you decide it will not be held against you.
- Feel free to ask all the questions you want before you decide.

**Purpose of the research study:** The purpose of this study is to identify if a relationship exists between personality and musical preferences.

**What you will be asked to do in the study:**

- You will be asked to read and verify you understand the consent form.
- You will then fill out Self Report Altruism scale (SRA). (15min)
- After you will fill out a Music Preference Questionnaire.(15min)
- You will then continue by completing the Marlowe Crowne. (15min)
- Lastly, you will be filling out a brief Demographic Questionnaire. (5min)

As a participant your responsibility is to answer all the questions honestly and correctly.

**Location:** Online through the psychology department research link SONA.

**Time required:** We expect that you will be in this research study for one hour.

**Benefits:**

We cannot promise any benefits to you or others from your taking part in this research. However, possible benefits include firsthand knowledge of the research process and educational experience.

**Withdrawing from the study:**

Students who start, but fail to complete the survey will be given the amount of credit per the time they actually spent (0.25 credits for each half hour rounded up).

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