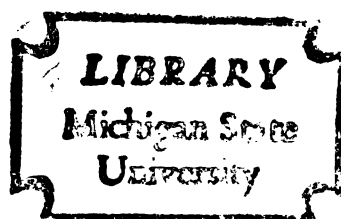


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MUSIC PREFERENCES AS INFLUENCING
AGENTS IN IMAGE FORMATION

By

Jack Allen Smith

A THESIS

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ABSTRACT

MUSIC PREFERENCES AS INFLUENCING AGENTS IN IMAGE FORMATION

By

Jack A. Smith

Statement of the Problem

Through the ages the influence of music over mind, body, and emotions has manifested itself so diversely and so frequently that its existence is no longer denied. But little has been done to isolate and define this influence. Musical meaning studies have concentrated on equating musical response to musical meaning and through this have identified four primary areas of meaning:

1) intellectual; 2) affective; 3) physiological
4) referential. But these areas of meaning offer little information to the marketing communicator. Music as it is used and as it influences in the marketplace in a communicative sense, is an area of very limited research.

To facilitate a more systematic examination of the role of music in communication, this study experimentally manipulated the compatibility of music accompaniment (as a sampling variable) with two types of music. This allowed music to be studied as a message element which influenced message source evaluations. The

intent here was to investigate the importance of designing messages around audience predispositions.

Design of the Study

The data was gathered in this study through the use of an "after-only control group" experimental design. The design was modified to include 4 groups ($n=40$). Four samples of 10 each were selected and randomly assigned to treatment conditions. Each group received a different treatment condition.

The selection of the respondents was from a pool of approximately 400 students, and was based on a pre-measure profile questionnaire designed to identify the participants' attitudes, feelings, and usage patterns of certain variables central to the study. These variables permitted the selection of respondents on two control variables: hearing impairments and music preferences.

The data collected was analyzed using analysis of variance, and selected "t" test comparisons. The respondents source evaluations were measured using semantic scales representing: 1) safety; 2) competency; 3) dynamism. The scores for each of the treatment conditions were compared and analyzed for each of these image dimensions.

Results

The following hypotheses were tested:

Hypothesis 1: The type of musical accompaniment used in selected radio commercials can significantly affect the image of the message sponsor as perceived by the audience - confirmed.

Hypothesis 2: This image affect will be stronger among persons who dislike the musical accompaniment - confirmed.

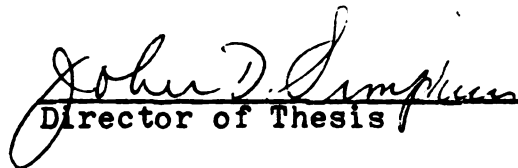
Hypothesis 3: The musical accompaniment will have a greater affect upon the image of the message sponsor for those receivers who have a greater interest in music - not confirmed.

Hypothesis 4: The greater the importance of the product to the listener, the less affect the accompanying music will have on his image of the message sponsor. - not confirmed.

The major findings were:

- 1) music preferences have a definite effect upon the image of the message sponsor;
- 2) this effect has a significant influence on the image on three dimensions: safety, competency, and dynamism;
- 3) high or low interest in music or high or low interest in the message subject did not interact with music
- 4) incompatible or disliked background music has a strong negative effect on the sponsor's image;
- 5) it is seemingly better to use no background music than to use disliked or incompatible background music;
- 6) compatible music seems to have a greater affect on the safety dimension and thus contribute more to the trustworthiness image of the message sponsor.

Accepted by the faculty of the Department of
Advertising, College of Communication Arts, Michigan
State University, in partial fulfillment for the
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Director of Thesis

ACKNOWLEDGEMENTS

A great deal of gratitude and admiration goes to the many people who helped me to design and complete this study. I would like to especially thank Dr. John Simpkins, my thesis advisor, for his many contributions in both time and ideas. Without them this study would not have been possible. Also, I would like to thank the Advertising Department Faculty for the use of their classes in gathering data and selecting participants. Finally, I would like to express my thanks to Jim Rowean, Eric Fischer, Debbie Boik, and my mother for a lot of moral support. And although this thesis only has my name on it, the work and contributions of all these people are in it.

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CHAPTER 1

Introduction

Through the ages the influence of music over mind, body, and emotions has manifest itself so diversely and so frequently that its existence is no longer denied. The influence of music on man and his emotions has been recognized and made use of from the earliest periods of recorded history. Indeed, Darwin and many later biologists of the evolutionary school assert that man and animal, in many basic acts, are affected by music of some kind or another.¹ Mr. F.C. Baker² in 1891 carried out a number of musical experiments on caged animals and found that music definitely affected their behavior, thus adding support to Darwin's belief.

The affective or emotional responses to music also received early recognition. Poets have long written of the power of music to stir or soothe the emotions and to inspire or suppress desire. Early literature and

¹ Darwin, Chas. Descent of Man. London: 1888, pp. 363-78.

² Baker, F.C. "On the Effects of Music on Caged Animals," Amer. Nat., Vol. XXXI, 1897, p. 461.

drama are full of stories of the influence of music on what they call the passion of man.³

For primitive man, life had a religious background and music was a primary language of that background. His primitive religion touched every activity from birth to death and music was his expressive agent. He had songs for love, for war, for birth and for death.⁴ He used music in magic and in myth, and in almost every significant event of his life.⁵

Early philosophers also strongly believed in the power of music. Confucius⁶ for instance, not only loved music but ascribed to it social virtues. Plato⁷ stated that health in the mind and body was particularly

³ Ludin, Robert W. An Objective Psychology of Music, New York: The Ronald Press Co., 1953, p. 18.

⁴ Boughton, Rutland. The Reality of Music. London: Kegan, Paul, Trench, Trubner, and Co. Ltd., 1934, p. 26.

⁵ Diserens, Chas. M. The Influence of Music on Behavior. Princeton: Princeton Univ. Press, 1926, p. 8.

⁶ The Music Research Foundation, Music and Your Emotions. New York: Liveright Publishing Corp., 1952, p. 36.

⁷ Bryan, W.L. and C.L. Bryan. The Republic of Plato. New York: Doubleday, Inc., 1898, p. 316.

obtainable through music. Finally, Aristotle⁸ ascribed certain beneficial and medicinal effects to music describing it as an "emotional catharsis."

For early western society music also had a religious origin. The church, stemming from our puritan heritage, had strong control over our lives and affected music codification. Consequently, the use of music was limited, for all social purposes, to maintaining the stability of religious work and other affiliative group rituals.⁹

During the renaissance when the individual began to look more towards the arts, music became a means to express more personal artistic needs. People began to look at music as an art form, as entertainment. By the time of the industrial revolution, with its increasing leisure time for the emerging urban middle-class, music became a form of mass entertainment.¹⁰

Today, for the first time in history, brought about through the widespread use and acceptance of the mass media, music of one style or another has penetrated

⁸ Le Massena, C.E. "Latent Therapeutic Values in Music." Musician. Oct. 1940, p. 142.

⁹ Barzun, Jacques. Music in American Life. New York: Doubleday, Inc., 1936, p. 8.

¹⁰ Ibid., p. 10.

deeply into our lives. Barzun, has observed "Music nowadays is interwoven with the texture of our lives from morning till night."¹¹

Problem Area

It is evident that music is, has been, and will be a very important part of life. Its role cannot be denied, its existence will not be erased, but its meaning is often questioned for in reality little is known about the meaning of music. Pallett¹² mentions that, "it is difficult to describe verbally the various components of music meaning and to explain or to predict the occurrence of certain components when listening to music."

Perhaps one of the primary reasons for this difficulty lies in our individual differences. Schoen¹³ says "...individuals vary enormously in their attitudes toward music - in what music means to them and in what they get out of it...". It is, in part, this area of music meaning and response to which this research is

¹¹
Ibid., p. 13.

¹²
Pallett, Earl M. Music Communication Research: The Connotative Dimensions of Music Meaning. Unpublished Ph.D. Dissertation. Mich. State Univ. 1967, p. 1 (Abstract Section).

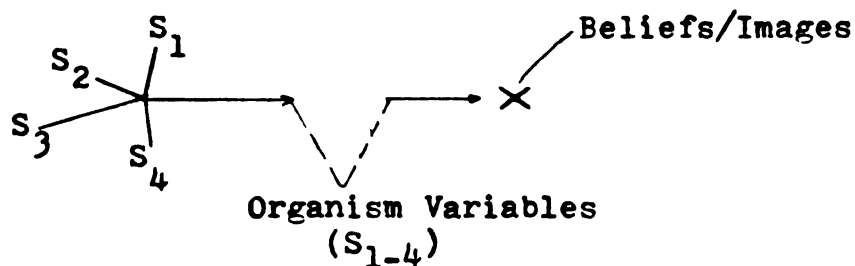
¹³
Schoen, Max. The Effects of Music. New York: Harcourt, Brace and Co. Inc., 1927, p. 8.

directed. Meaning not in the aesthetic or art form sense, but in a communicative message context: music as a message which people assign meaning to.

Music as a message or as a message element has often been used in the communication/advertising field. Unfortunately, however, its message - receiver relationship has received little attention. This relationship can be viewed in a stimulus - response type model.

In Figure 1 is basically a stimulus - response type model. In it certain musical components act as

Figure 1



stimuli. These components are then tempered by organismic variables, and may result in the formation of certain beliefs or images based on response to the stimuli.

These beliefs or images are the individuals response or output. Since the meaning may be different for each individual, exact responses will be difficult to predict. But one can generally look for some regularity in response and draw some conclusions from them. For it is only through studying the components that one can understand the interaction and thus form a basis for prediction.

MEANING

There are at least as many meanings of "meaning" as there are disciplines which deal with language. The sociologist or anthropologist typically defines the meaning of a sign in terms of the common features of the situation in which it is used and of the activities which it produces. The linguists use of "meaning" is in connection with the concept of structure of a language code. How a person behaves in a situation depends upon what that situation means or signifies to him. Most would agree that one of the most important factors in social activity is meaning and change in meaning - whether it is referred to as "attitude" or "value" or some other concept.¹⁴

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People find meaning in and associate meaning with innumerable aspects and activities in everyday life; many times unknowingly. This meaning is communicated both verbally and nonverbally in a variety of ways. In everyday linguistic encoding and decoding, we find meaning being communicated as a basic function of language, through verbal transmission. Nonverbally people are communicating and assigning meaning to everything from dress and appearance to paintings and music. And although

14

Osgood, Chas., Suci, George, and Percy Tannenbaum.
The Measurement of Meaning. Chicago: Univ. of Ill. Press,
1957, pp. 1-4.

some seldom realize it or recognize it, this type of meaning transmission, nonverbal, may be very influential on their perception of objects and events and, the meanings they assign to this experience.

Music communicates meaning nonverbally to people. But, unlike many other areas of nonverbal communication, the nature of this meaning is at best vague. Aaron Copland¹⁵ replied when asked is there meaning to music, "Is there meaning to music? My answer would be yes. And can you state it in so many words...? My answer to that would be no. Therein lies the difficulty".

In part, the difficulty in defining music meaning has been augmented by the nature of music experiments themselves. Schoen¹⁶ mentions that, "It is hard to make all the variables in a musical experiment stay put. And the most baffling variable is the listener himself." But since the listener is an extremely important variable in any musical experiment he must be dealt with and understood. His responses, values, tastes, and preferences,

¹⁵
Copland, Aaron. What To Listen For In Music.
New York: McGraw-Hill Book Co., 1931, p. 11.

¹⁶
Schoen, Max. The Effects of Music. Op. cit.,
p. 2.

although not completely understandable, must be considered. Many of these considerations are not directly observable however.

COGNITION

In modern psychology the importance of studying and theorizing about unobservable internal organism events has been accepted. Cognitive theories are being developed primarily about intervening psychological processes between symbolic input and output. Traditionally cognition referred to the study of thinking but now encompasses intersecting phenomena distinguished by such labels as meaning, perception, learning, creativity, and memory.¹⁷

The cognitive process concerns both how symbols are decoded and what they mean. This occurs through the selection of and response to certain cues. In any interaction situation a large amount of perceptual data is available, but only a small portion of it is used. Perception is highly selective and is focused on certain cues which the observer seeks out. For different observers, different dimensions or cues will be salient. Further, each cue has a specific meaning for a specific individual. The individual, finding himself in a certain situation, will select those cues salient to him, assign meaning to

¹⁷

Pallett, Earl M. Music Communication Research.
Op. cit., p. 27.

them, and thus define that situation.

This process goes on not only in situations, but in finding meaning in objects and in communication. Following the model of cognitive content suggested by Bruner¹⁸ which includes three modes of representation: enactive (motor), iconic (imagery), and symbolic (verbal language), it would seem that much of the meaning in music would occur within the iconic spectrum. This would include images of the spatial and temporal fields and music would act as a stimulus to cue past experience or meaning in relation to the music's elements. Langer¹⁹ suggests that the perception of these cues is a process of simplification from the countless possible impinging stimuli one is faced with. It would seem then that this selection of cues is an important element both in defining meaning, and in the determination of musical tastes or preferences.

MUSICAL TASTE

Musical tastes are greatly affected by cognitive elements and are conditioned by culture, experience, peer

¹⁸
Bruner, Jerome S. "The Course of Cognitive Growth," Am. Psychologist. 19, 1964, pp. 1-15.

¹⁹
Langer, S.K. Philosophical Sketches. Baltimore: John Hopkins Press, 1962, p. 71.

group influence, and intellectual and motor capacity. Farnsworth²⁰, mentions that music is made up of socially accepted patterns of sounds. These sounds are either noisy with no perceptible pitch, or they are tonal and can be located on a high-low continuum. Musical taste he says can be very roughly described as the overall attitudinal act one has toward the phenomena which collectively comprise music.²¹

The hypothesis that contemporary tastes in music is, at least in large measure, culturally derived can be supported by evidence from anthropology, sociology, history, and experimental psychology.²² Moreover, it has been shown that musical tastes behave and are conditioned much like other social phenomena. They are subject to social consensus, peer group influences and social behavior norms. These in turn underlie the selection of musical styles,²³ and represent a kind of social sharing.

20

Farnsworth, Paul R. The Social Psychology of Music. New York: The Dryden Press, 1958, p. 33.

21

Ibid., p. 34.

22

Merriam, Alan P. The Anthropology of Music. Northwestern: Northwestern Univ. Press, 1964, p. 4.

23

For a more authoritative review of musical taste see, Farnsworth, Paul R., The Social Psychology of Music. Op. cit., Chap. 7.

Ostwald²⁴ says, "Music is a form of social behavior. Music is also a symbolic emotional experience representing a kind of social-sharing of experience." It is through this "symbolic emotional experience," and man's sharing of it, that music brings people together.

The factors which help develop and which influence musical tastes are numerous. Seashore²⁵, feels that our taste for music create a feeling of physiological well-being: it carries us through the realm of creative imagination; it is a language of emotion; it is self-propelling through natural impulses such as rhythm; it satisfies our intellectual cravings and lets us live with the ideal. Farnsworth²⁶, points out that a very important factor influencing musical taste is training. Musical training increases our ability to judge and respond to certain musical patterns or components and thus influences our preferences. He further points out that people generally like composers or artists which they can relate to, and, that similar groups show similar likes

²⁴
Ostwald, Peter F. "Music and Human Emotion: Discussion." Journal of Music Therapy, 1966, 3 (3), 93-4.

²⁵
Seashore, C.E. Why We Love Music. Penn: Oliver Ditson Co. Inc., 1941, p. 39.

²⁶
Farnsworth, Paul R. Musical Taste: It's Measurement and Cultural Nature. Stanford: Stanford Univ. Press, 1950, p. 126.

for composers and music. He feels that this similarity among groups and individuals is due to cultural conditioning which acts to shape our musical tastes.

Although people tend to agree as a group on what composers or types of music they prefer, there is little consistency among groups. Different cultures and sub-cultures, age groups within cultures, and different geographical areas demonstrate different tastes in music. Each culture's preference has been nurtured by its own community and/or the peer group the individual is a member of. And to say that there are any absolutes in musical tastes is to question this cultural influence.

To sum up the development of musical tastes, Mueller²⁷ who observes,

"One can only conclude that musical opinions and tastes like political and economic preferences are forged in a matrix of social and physiological forces and, at any given time, represent a blend of both traditional factors and current experience. One cannot come away from a study of a century of musical tastes without being struck by the perennial revision of human judgments, and the conviction that under different circumstances our tastes would have taken other channels with which we today would have been equally contented..."

27

Mueller, J.H. The American Symphony Orchestra: A Social History of Musical Taste. Bloomington: Indiana Univ. Press, 1951, p. 384.

MUSICAL STYLE

Somewhat related and at times interwoven with musical taste is musical style. Musical style develops out of musical taste and is subject to conditioning. And although musical style is a property of the music itself, it is very dependent upon cultural conditioning and subject to group consensus.²⁸

Basically, style implies a regularized process or pattern. Through the use of style we can distinguish, by describing music as being one style or another, one pattern of music from another in ways which are significant in the sense that they reflect differences in cultural and historical tradition.²⁹

There are many musical styles. They vary from culture to culture, from epoch to epoch, within the same culture, and within the same epoch and culture. Meyer³⁰ mentions that musical style flexibility results because style exists not only as a property of music, but that one's response, preference, or perception of it is ingrained somewhat as habits, learned through practice and

28

Nettl, B. Theory and Method in Ethnomusicology. Glencoe: The Free Press, 1964, p. 174.

29

Ibid., p. 187.

30

Meyer, Leonard B. Music, The Arts and Ideas. Chicago: Univ. of Chicago Press, 1967, p. 15.

experience. He further feels that what remains constant from style to style are not only scales, modes, harmonies, or manner of performance, but also the "psychology of human mental processes." These, he believes, are the ways which the mind selects and organizes the stimuli that are presented to it, within the context of culturally established norms.

Styles change from time to time to the dismay of some and the joy of others. This, however, is a basic attribute of style. Recent research in human psychology has shown that there is a fundamental human need for varied stimulation. Perhaps changes in style operated in response to this need.

EMOTIONAL SENSITIVITY

Surrounding musical meaning, preferences and styles is emotional sensitivity. This refers to the individuals ability to tune-in or attend to certain emotional stimuli. In all types of communication people differ in their ability to identify the meanings expressed. But the range of individual differences does not seem to be greater in any one particular mode of communication. Emotional sensitivity then, while varying between individuals and modes of communication, seems to be relatively evenly distributed.

Emotional sensitivity is, in part, affected by the individuals tendency to either selectively attend or in-attend to stimuli. Where for some people in some

situations the emotional meaning of a message is of primary importance, other people consciously recognize emotional meaning only when instructed to do so.

Davitz³¹ mentions that despite these differences in sensitivity, it seems reasonable to assume that emotional meaning influences the total response to any communication regardless of whether or not the respondent is aware of the emotional meaning conveyed.

Emotional sensitivity develops chronologically beginning at least as early as age five and continues to increase progressively with both chronological and mental age.³² Emotional sensitivity requires a variety of perceptual and cognitive abilities. The most important of these is sensory ability.

In order to be sensitive to cues expressed in a given mode, one must first be capable of perceiving stimuli in that mode. A major sensory defect, therefore, would impair emotional sensitivity in the particular mode affected. If no major sensory defect existed, training could account for the differences in emotional sensitivity. If no major sensory defect existed and there was

³¹ Davitz, Joel R. "The Communication of Emotional Meaning," in Communication and Culture, by Alfred G. Smith, New York: Holt, Rhinehart, and Winston, 1966, p. 468.

³² Ibid., 472.

little difference in the individual's training, emotional sensitivity among a group should be fairly similar.

According to Copland³³, people listen to music according to their separate capacities. Essentially these listening experiences occur on three planes:

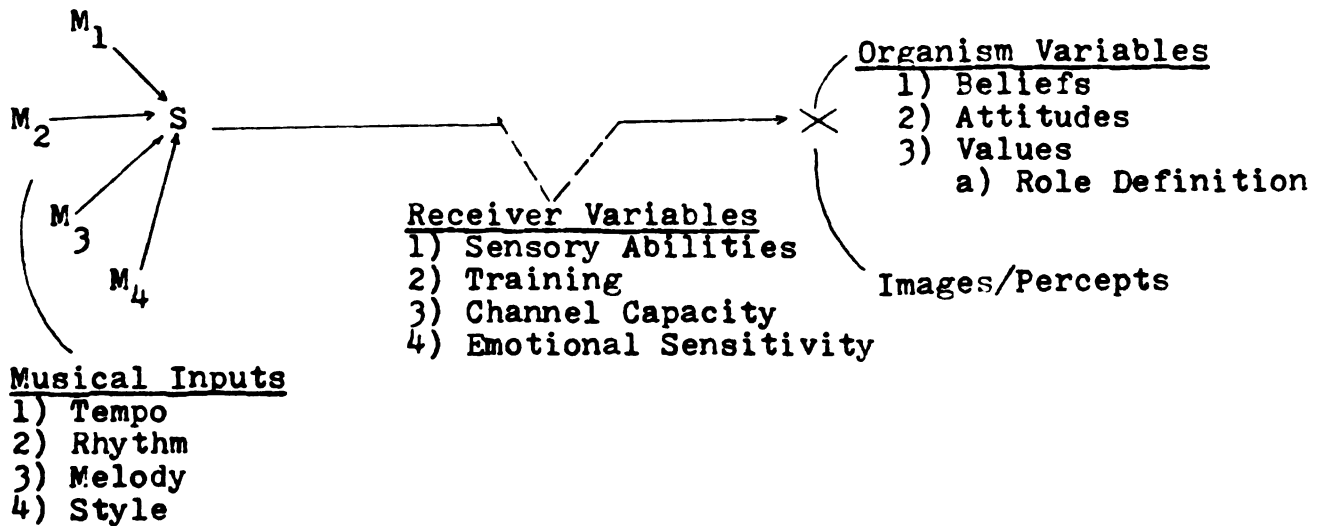
1) the sensuous plane, 2) the expressive plane, 3) the sheerly musical (for music's sake) plane. Music in this context differs from mere noise in that it consists of vibrations or combinations of vibrations moving through the air which remain constant enough for the ear to distinguish them as entities or units - notes. The degree to which the individual is able to distinguish these vibrations, subject to his sensory abilities and training, coupled with his cultural conditioning will determine which planes he will listen on and to what degree of involvement. This in effect is his emotional sensitivity when emotional meaning is involved.

Now that the components and influencing agents of musical meaning have been identified, the stimulus-response model used earlier can be re-evaluated. Figure 2 shows the new model with the additional components added. First, the musical components are identified, for example the four mentioned, any one of these, or combination of them can act as the stimulus. Second, the musical

33

Copland, Aaron. What To Listen For In Music.
Op. cit., p. 32.

Figure 2



stimulus becomes affected and altered by the receiver variables. These variables are identified as his sensory abilities, training (musical), channel capacity, and emotional sensitivity. They affect how he receives and alters the message in relation to his abilities in each of these areas. Third, the receiver forms images or percepts, X, based on this information. Finally, he evaluates these in relation to certain organism variables. These organismic variables consist of his beliefs, attitudes, and values. They are extremely influenced by culture and are deeply ingrained into the individual. The images or percepts are the output or response to the stimulus which results directly from the musical input.

Because this particular research is concerned with music as a message element in advertising, e.g. as a variable in the ads, two additional areas will be briefly reviewed, consumer behavior and images. These areas are important in the purchase decision aspect of the study. That is, they deal

more directly with purchasing decisions than with musical response.

CONSUMER BEHAVIOR

Consumer behavior, although tied to purchase decisions, is essentially an integrative discipline, drawing on the theoretical foundations of psychology, sociology, social psychology, anthropology, economics, and others. The critical nature of consumer actions (or inactions) in the marketplace has led to attempts to understand and explain such behavior, and to predict it under given circumstances. The underlying assumption here is that consumer behavior can be explained, no matter how impulsive or "nonrational" it may be.³⁴

The primary importance of consumer behavior research, at least to marketers and advertisers, is to provide information. This information about the consumer is then used to help make decisions on policies or strategies to be used in marketing products or ideas. The general notion is that if the consumer is exposed to some product stimulus, there is some probability that he will make a purchase response. The degree or measure of this probability is in part dependent upon the amount and accuracy of the consumer behavior information.

³⁴

Robertson, Thomas S. Consumer Behavior.
Glenview: Scott, Foresman, and Co., 1970, p. 1.

Research in the area of consumer behavior grew out of the behavioral sciences area. Although earlier research was concerned with taking the findings of the behavioral sciences and applying them to the area of purchase decisions, more recent research has been concerned with identifying the effects certain stimuli have on individuals and the purchase decision.

One of the bases of consumer behavior are attitudes. Although originally the concern of social psychologists, attitudes have received increasing attention from marketers, advertisers, and public relation practitioners. Robinson³⁵ says that this surging interest, "...stems from his (the marketers) desire to predict purchase behavior on the basis of knowledge of some such intervening and measurable variable."

Each component of an attitude can be described in terms of valence and the degree of multiplexity.³⁶ Valence can be viewed as a measure of positiveness or negativeness toward an object, and multiplexity amounts to a measure of the number and variety of elements

³⁵
Ibid., p. 45.

³⁶
Krech, David, Crutchfield, Richard, and Egerton, Ballachey. Individual in Society. New York: McGraw Hill Book Co., 1962, p. 43.

forming an attitude. It has generally been found that the more intense or extreme the valence, or the higher the degree of multiplexity, the more resistant the attitude is to change.

The marketer or advertiser looks at individual's attitudes in relation to their influence on the purchase decision. In the course of his attempts at persuasion, the marketing communicator may seek to either confirm, change, or create new attitudes. Whichever goal he chooses it is most likely on the basis of information about the consumer's currently held attitudes.

IMAGES

Images and percepts were discussed above in relation to musical stimuli. They were viewed as the response to that stimuli. Images also, however, relate to attitudes, and hence are important in the area of consumer behavior. Images may be viewed, in part, as responses to attitudes. An image is perceived and stored based on attitudes and experience, and can be recalled. In this respect the consumer, having certain images about a particular commodity or service defined by certain attitudes and experience can be viewed in relation to these images and a strategy to influence him chosen.

Nelson³⁷ views images as a composite of the attitudes which a group of people hold toward a product.

37

Nelson, Bordin H. "Seven Principles in Image Formation". Journal of Marketing. Jan. 1962, p. 57.

Further, he says that the physical attributes of the product can act as stimuli capable of developing associations in individuals. These associations may be pleasant or unpleasant but the marketer strives for favorable images for their product.

Images are tied to organism variables in that they are influenced by judgments and beliefs. Stephenson³⁸ carries this notion even further by suggesting that imagery is what one feels about a person, product or idea in relation to one's own ego-involvement and/or self-involving motives.

Attempts at image formation is usually a planned affair. Planned in that the marketing communicator usually knows what image he wants individuals to have concerning his product or service. Boorstein³⁹ characterizes an image as a studiously crafted personality profile of an individual, institution, corporation, product or service. He feels that it is planned and created especially to serve a purpose or create a certain impression.

It is not difficult to see the marketing communicators use of image formation in ads. Products are often

38

Stephenson, William. "Methodology of Image Measurement," Unpublished manuscript, University of Missouri, Columbia.

39

Boorstein, Daniel J. The Image: A Guide to Pseudo-Events in America. New York: Harper & Row, Publishers, 1961.

featured as being characteristically young or new. Whole campaigns are planned to bring about these images which may change from year to year. And part of these campaigns concern, usually, the use of music.

Music has been used in many campaigns, and, indeed, seems to have carried a few of them. When an advertiser is concerned with showing his product image as "young" and caters to a young market, i.e. teenagers, he characteristically uses music which appeals to them, which has an image of being "young". It is this use of music that this research will investigate. The use of music as a message variable in advertising, specifically radio advertising, as an influencing agent in image formation.

REVIEW OF THE LITERATURE

The review of the literature below is divided into two major sections. The first section will briefly review nonverbal communication, and the second will review studies which examine music in a variety of ways. This portion of the study will be designed to facilitate a better understanding of music communication.

NONVERBAL COMMUNICATION

Music was described above as being a form of non-verbal communication, as having meaning which is communicated nonverbally, and as something difficult to define verbally. It is appropriate that the topic of this study be approached by examining what is known generally about

non-verbal communication and its codes specifically.

In past years the term nonverbal communication has been used in relation to a broad range of phenomena. It has been applied to everything from facial expression and gestures, to fashion and status symbols. It is only recently however, that research in nonverbal communication began to appear regularly in literature, although it had caught the attention of some early researchers.

Of particular interest to early researchers was facial expressions. Beginning with Duchenne⁴⁰ in 1862, and Darwin⁴¹ in 1872, the face became recognized as having the ability to communicate certain meanings through expressions without verbal support. Through the years many investigators have looked at these expressions and attempted to understand their role in communication. Harrison⁴² in a more recent study, has found that people hold definite attitudes and assign specific meanings to even the slightest facial gesture.

40

Duchenne, G.B.A. Mechanisme De La Physiognomie Humaine. Paris: Bailliere et Fils, 1862.

41

Darwin, Chas. The Expressions of Emotions in Man and Animals. London: John Murray, 1872 (Republished. Chicago: Univ. of Chicago Press, 1965).

42

Harrison, Randall P. Pictic Analysis: Toward a Vocabulary and Syntax for the Pictorial Code; with Research on Facial Communication. Unpublished Ph.D. Dissertation. Mich. State Univ., 1964.

It is basically argued that most, if not all, non-verbal communication is socially learned and culturally conditioned. One of the first studies to support this notion was Efrons⁴³ which examined physical gestures. In his study Efron studied the use of gestures as communication among Jewish and Italian immigrants. He found that each group used certain types of gestures independently and in conjunction with speech. These gestures had specific meanings assigned to them which were common to the members of that group. He thus tied these shared meanings to the groups cultural or national origin.

Interest in nonverbal communication more recently has begun to appear in the behavioral sciences. Anthropologists first began to take an interest in nonverbal communication through the works of Ray Birdwhistell⁴⁴ and Edward Hall⁴⁵ in the 1950's who studied body communication. Birdwhistell, following in the linguistic tradition, attempted to frame a comprehensive coding scheme for body motion. He called his area of study kinesics. Hall,

⁴³
Efron, D. Gesture and Environment. New York: King's Crown, 1941. (Republished as Gestures, Race, and Culture. The Hague: Mouton, 1971).

⁴⁴
Birdwhistell, Ray L. Introduction to Kinesics. Louisville: Univ. of Kentucky Press, 1952.

⁴⁵
Hall, Edward T. The Silent Language. New York: Doubleday, Inc., 1959.

however, extended the linguistic analogy beyond body movement to include what he called the "primary message system" of culture. Hall's particular focus was on the study of spatial distances which he labeled proxemics.

Moving from an anthropology tradition to a sociological perspective, Goffman⁴⁶ in 1959 studied self-presentation. Although his writings focused primarily on the role of the presentation of the self in social interaction situations, he drew considerable attention to the role of nonverbal cues in the formation, operation, maintenance of interpersonal communication systems. Out of his work has come the recognition of such areas as dress and appearance nonverbal cues in human interaction situations.

Writings by Ruesch⁴⁷ exemplify the growing interests of psychotherapy in nonverbal communication. Through his work, psychotherapists increasingly focused their attention on the importance of nonverbal interaction which takes place in therapy and in "outside" social activities. They found that many times these cues were responded to and gave information about patients when other methods had failed.

⁴⁶

Goffman, E. The Presentation of Self in Everyday Life. Garden City, N.Y.: Doubleday, Inc., 1959.

⁴⁷

Ruesch, J. "Nonverbal Language and Therapy." Psychiatry. 1955, 18, pp. 323-30.

Much of the current nonverbal communication research is closely tied to one or more of these behavioral areas. Anthropology and psychology, psychotherapy and researchers in speech and education have demonstrated great interest in nonverbal cues or elements. Even ethnological studies have had a growing impact on nonverbal studies. Writers such as McLuhan⁴⁸ on the effects of mass media, and Schutz⁴⁹ on encounter groups have stimulated interest in this more recent field of inquiry.

More recently the study of nonverbal communication has undergone some changes. While the earlier studies tended to deal with isolated elements in nonverbal communication such as gestures and facial expressions, the new interest has been in the area of nonverbal communication as a language system in its own right. This view holds that nonverbal communication, as a language system, is not limited to human communication alone, but encompasses a wide range of nonverbal stimuli. Osgood, Suci, and Tannenbaum⁵⁰, initiated early research

48

McLuhan, Marshall. Understanding Media. New York: McGraw-Hill Book Co., 1964.

49

Schutz, W. Joy. New York: Grove Press, 1967.

50

Osgood, Chas., Suci, George, and Percy Tannenbaum. The Measurement of Meaning. Op. cit., Chap. 1.

into this area by looking at the nonverbal communicative aspects of art, color, music, and film. These communication areas seem to offer new plateaus for research in nonverbal communication.

The relationship between verbal and nonverbal communication will be reviewed here because of its importance to the study reported below. Ruesch and Kees⁵¹ mentions that normally verbal and nonverbal modes work together. In this respect the nonverbal cues act as instructions on how to interpret the verbal message. This process has been called metacommunication.

Metacommunication, according to Bateson⁵² is communication about communication. This area may have particular implication in looking at the consistency and congruency of elements in the new "language system" approach in the broader area of nonverbal communication. This may be especially true in music communication as it relates to other codes and forms of messages.

Since music communication is part of the larger area of aesthetic communication, aesthetics and communication will be discussed first then music communication, before reviewing the musical studies.

⁵¹

Ruesch, J., and Weldon Kees. Nonverbal Communication. Berkeley: Univ. of Cal. Press, 1961, p. 29.

⁵²

Ruesch, J., and G. Bateson. Communication: The Social Matrix of Psychiatry. New York: W.W. Norton, 1951, p. 205.

Aesthetic communication. The dividing line between aesthetic reaction and communication is not always clear. This is particularly true because aesthetic reaction is frequently implicit involving emotions, feelings or reactions which are not always visually noticeable. Because of this we frequently have to rely on verbal reports which are not always the best indicator of aesthetic responses.

Osgood⁵³ maintains that aesthetics can be studied in a communication context with the message being the aesthetic stimuli itself. Further, that to the extent that the creators of aesthetics products can influence meanings, they are dealing with communication.

Aesthetic response. Aesthetic response is an integral part of aesthetic communication. There are many theories and thoughts about aesthetic responses, especially in the musical area. Since music is the primary area of this study only those theories concerning musical response will be mentioned.

In 1940 Hanslick presented his theory of aesthetic response to music which was contrary to the notion prevalent at the time that the significance of music lay in it's

power to provoke emotional expression. Instead, he felt that music has no aim or object other than as an art form in and of itself. He bitterly protested against the attitude that any aesthetic principle could be deduced from such expressions and felt that music is enjoyed only when it is heard for its own sake.⁵⁴

Schoen⁵⁵ developed a similar view to that of Hanslick. He felt that the "beautiful in music" could only be experienced through the listening process and not through associations. Any images, associations, reflections, or emotions derived while listening to music were viewed as only of secondary meaning. He did, however, admit that they existed, something which Hanslick had failed to do.

Theorizing about aesthetic response in another way, Seashore⁵⁶ believes that the value of aesthetic response comes from the meaning assigned to it by the listener, be it a feeling, ideation, craving, wish, or inspiration. Further, that in hearing music there is an

⁵⁴

Hanslick, E. The Beautiful in Music. New York: The Ronald Press Co., 1940, p. 3.

⁵⁵

Schoen, Max. The Psychology of Music. New York: The Ronald Press Co., 1940, pp. 7-9.

⁵⁶

Seashore, C.E. Psychology of Music. New York: McGraw-Hill Book Co. Inc., 1938, Chap. 1.

irresistible tendency to visualize and dramatize it in concrete situations which acquire meaning through each and all of the senses. It is not hard to picture a person sitting and listening to their old favorite songs and visualizing how things were or what they were doing when the song was popular. Such a response would be defined as a aesthetic response by Seashore.

Mueller and Hevner⁵⁷ developed a theory of aesthetic response which might be considered a cultural theory. In it they describe aesthetic response as a response conditioned and controlled by cultural learning and influences. They believe that it is only through culture that individuals learn what to attend to and what not to attend to and thus, what becomes meaningful in music.

The above four theories of musical aesthetic responses are representative, for the most part, of most theories of aesthetic response. Many arguments could be made both for and against any of these. But such arguments, unfortunately, are based as much on opinion than research. Kaplan⁵⁸ recognized this and feels that there

57

Mueller, J.H. The American Symphony Orchestra: A Social History of Musical Tastes. Op. cit., pp. 383-5.

58

Kaplan, M. Foundations and Frontiers of Music Education. New York: Holt, Rineholt and Winston Inc., 1966, p. 10.

is an urgent need to improve the nature and role of cultural and aesthetic knowledge. Both artists and consumers need more accurate and precise knowledge of the meanings of and responses to aesthetic products.

Music communication. Few musicians, listeners, or aestheticians have doubted that music is meaningful communication. But there have been frequent and sometimes heated disagreements as to the means, substance, and logical status of such communication. Music as communication has been a subject of controversy.

To examine music communication in a communication context; it will be analyzed in relation to a communication model. A popular communication model is the S-M-C-R model developed by Berlo⁵⁹. In it the communicative process involves a purposive source transmission and receiver interpretation of the message. In music these sources and receivers are referred to as composers, performers, critics and listeners. The channel, which refers to the means by which the message is transmitted, is referred to in music as sound waves, created by the instruments directly by sound waves from radio, television, or some other mechanical device.

59

Berlo, D.K. The Process of Communication. New York: Holt, Rhineholt and Winston Inc., 1960.

The message element has several different aspects: code, content, and treatment. In his work on semiotics Morris⁶⁰ developed three main subdivisions of message meaning: 1) semantics, 2) syntactics, 3) pragmatics. Music meaning generally occurs on the syntactic level or "the way in which signs of various classes are combined to form compound signs." Musics' meaning presumably lies largely in its structure. Three additional views of music communication can be presented to demonstrate the relationship of musical response to music communication.⁶¹

Formal. To the formalist, of central importance in music communication is the formal relationships that exist among the structural units of the music itself. These units are, for example, the melody, rhythm, harmony, and tempo of the music. To them, musical understanding, enjoyment, and thus communication depend upon the comprehension of these units in relation to symmetry, balance, and perfection of proportion.

Kinetic-syntactic. To those who adopt the kinetic-syntactic position the characteristics and communicative ability of music are functional rather than formal. Understanding and meaning in the message depend upon the perception of and response to such attributes as

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Morris, Chas. Signs, Language, and Behavior.
New York: George Braziller, 1955.

61

Ibid., p. 355.

tension and repose, instability and stability, ambiguity and clarity.

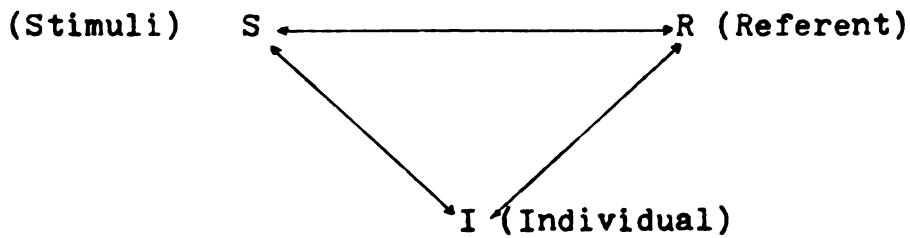
Referential. Proponents of the referential position feel that music depicts or evokes the concepts, actions, and passions of real extra-musical experience. This position focuses attention upon the more or less constant enduring moods and connotations delineated by various music elements. The referential character of music meaning will influence judgments on how the musical event will progress kinetically. Conversely, the kinetic development of the music performs an important function in characterizing mood and connotation.

All music communication, regardless of which view is taken, is qualitative not only in the structural sense but in musical experience. Further, it includes all the human uncertainties of self-awareness, and individualization. Music communication and its meaning then must be viewed with this in mind.

Music meaning. Meanings were discussed earlier in the problem area section and were shown to be complicated. This holds true also for music meaning. After reviewing the areas of aesthetic responses and music communication the old adage "meanings are in people" seems to be nowhere more evident than in music meaning. In order to identify the major components in music meaning, its triadic relationship will be reviewed.

Cohen⁶² mentions that a triadic relationship consists of a stimuli, that which it refers to, and the individual for whom the stimuli has meaning. In figure 3 this interrelationship is shown through a triangular arrangement.

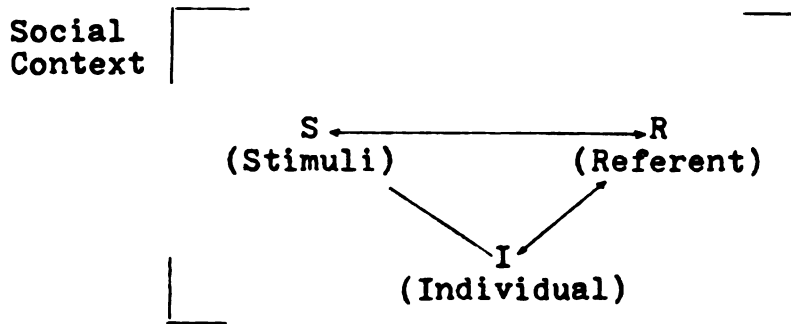
Figure 3



Using this arrangement to describe music meaning, its meaning can be shown as resulting from an interaction of certain elements. Upon receiving the stimuli, which can be any musical element or combination of them, the individual, in relation to his musical taste, culture, training and experience mentioned as affecting his reception of cues, selects those cues which have meaning for him in relation to some referent. This referent can be an image or belief or some other such meaningful entity. It is this interrelationship that not only gives music its meaning but that defines our musical tastes, preferences, and determines, to a degree, the affective response.

In Figure 4, the triadic relationship has been placed in a social context, represented by a square. This social context serves to define the situation in which the relationship occurs. It also helps facilitate a better

Figure 4



prediction as to what responses the individual may have. Music meaning can be altered through a social situation such that a certain musical selection might mean one thing when the individual is alone, it may have a substantially different meaning when he is with a group of people.

This triadic relationship would tend to more closely correspond to the feelings held by the referentialists about music meaning than the formalists, or the kinetic-syntactists. For these two groups the music meaning would not be as affected by the social context.

Finally, given that music is meaningful communication depending upon the individual involved and the musics' meaning to him, how does it relate to meaning in

general? According to Berlo⁶³ it is useful to distinguish between three kinds of meanings: 1) structural, 2) denotative, 3) connotative.

Music was already shown to have a syntactical or structural meaning and a referential meaning. The structural meaning was determined by the musical elements themselves, while the referential meaning arose through connotative or social experience dimension. But actually music can have meaning in all three areas depending upon the point of view taken. To the formalist music's structural meaning will be prominent as he finds meaning in the factors of symmetry, balance, and proportion. To the musician, music meaning may be found in all three areas. He will find meaning in the music's structure in its symmetry, balance, and proportion, but it will also denote certain musical instruments to him, perhaps his own, and how they are being used in the performance. Finally, to the listener, which would include most people, music has a connotative meaning.

To the average listener music's meaning lies in associations, memories and moods. A meaningful selection usually is meaningful only because of these associations. On this subject, Meyers⁶⁴ mentions that "music may be

⁶³
Berlo, D.K. The Process of Communication. Op. cit., Chap. 4.

⁶⁴
Meyer, Leonard B. Emotion and Meaning in Music. Chicago: Univ. of Chicago Press, 1956, pp. 35-40.

meaningful because it refers to things outside itself, evoking associations and connotations relative to the world of ideas, sentiments, and physical objects."

It is clear that musical meaning may be many things to many people depending upon several variables. Fortunately, however, this meaning is not so diverse as to defy categorization, or research. The research that has been done in the area is, however, not as extensive as it is numerous. A review of the research is helpful to determine both how music research has progressed and what areas need more study, and in establishing categories or types of music response and communication of meaning.

MUSIC COMMUNICATION RESEARCH

The relevant studies in the area are numerous in some areas yet unknown in others. It seems that most of the research concerning music has been isolated to only a few areas and those areas dealt with rather extensively. Those areas though can serve as a starting point and will be reviewed.

In order to put the vast amount of research studies done into some sort of coherent fashion a categorization system will be used. The studies will be divided into three major categories: 1) music receptivity, 2) music response, 3) music in the environment. These major categories will be further subdivided into pertinent areas or topics in order to facilitate a better understanding of the categories and what they consist of.

I. Music Receptivity

Music receptivity begins with the sense of hearing. Hughes⁶⁵ mentions that, "The mechanism of the ear serves as an intermediary between us and the world outside. It is our window opening on the world of sound." It is thus also a window opening for the world of music.

The act of hearing requires the reception of sound which is associated with the stimulation of the mechanism of the ear. Sound reaches our ears in the form of sound-waves. These sound-waves exert varying pressure on the ear-drums which sets them into motion. Once the ear-drums are set into motion, "minute electrical currents pass through various nerves to the brain and sound is received."⁶⁶

Music can be thought of a distinct moving sound. These sounds are those which are perceived as smooth, pleasant, regular, and of definite pitch. The source of musical sound, or musical notes, is always some system in vibration. Wood⁶⁷ mentions that these vibrations are transmitted through the air in a vibrating system from the source to the ear of the receiver.

65

Hughes, Charles W. The Human Side of Music. New York: Philosophical Library Inc., 1948, p.2.

66

Jean, James Sir. Science and Music. New York: The MacMillan Co., 1937, p. 68.

67

Wood, Alexander. The Physics of Music. Revised

After the reception of the sound, acting as the stimulus, the receiver assigns meaning to it and responds accordingly. This response is heavily influenced by life-style variables such as general background, culture, training, experience, and learning. For example, there is almost a universal belief that negroes are more sensitive to music than whites but research has shown "no striking negroe (or white) superiority has ever been demonstrated."⁶⁸

Music enjoyment. Music is usually enjoyed either as a listener or as a performer and culture affects both groups. The performer plays a specific role and holds a specific status within a society. His performance will be accepted as long as he performs within that designated role. Since a performer's role and status will vary from culture to culture, so will his performance. Lomax⁶⁹, in a study contrasting American negroe folk and American white folk singers, found a significant difference in the way they

by J. M. Bowsher, London: Methuen and Co. Ltd., 1944, p. 30.

⁶⁸
Farnsworth, Paul. The Social Psychology of Music. Op. cit., p. 3.

⁶⁹
Lomax, Alan. "Folk Song Style." American Anthropologist. 1959, 61, 927-54.

performed. Similar results were found by Thuren and Holm⁷⁰ concerning bodily responses to music among Eskimos.

Secondly, as a listener our responses to music are governed also by culture. This is especially true in determining our musical tastes and preferences. And the great amount of different styles available today lets the determination of these become even more select. Hughes⁷¹ mentions: "The variety of music available today is greater than at any other period in history. . . from childhood to old age every individual is subject to influences which determines to a large extent what music he will hear." These influences, mentioned are our family, friends, professional acquaintances, and other societal pressure groups. Thorpe⁷² summarizes by saying, "an individual's aesthetic preferences are but the end-product of the cultures and mores to which he has been subject in the sequence of personal experience."

Music: the universal language. Music has frequently been referred to as the universal language. As the

⁷⁰
Thuren, Hjalmar. "On the Eskimo Music in Greenland." in William, Thalbitzer (Ed.), The Ammassalik Eskimo. Second part. Meddelelser om Gronland, 1923, 49, pp. 1-45.

⁷¹
Hughes, Charles W. The Human Side of Music, Op. cit., pp. 25 & 27.

⁷²
Thorpe, Louise P. "The Orchestral Type Preferences of Students," Journal of Applied Psychology, Dec. 1936, pp. 778-82.

universal language it is supposedly capable of transcending any cultural conditioning. But it has been shown that culture is very influential upon musical taste and response. Merriam⁷³ feels that, perhaps, this cultural influence is too strong to transcend and mentions that, "Music is not a universal language, but rather is shaped in terms of the culture of which it is a part." Further, Farnsworth and Meyers⁷⁴, who have both studied musical behavior in other cultures, found that differences do exist both in the capacity to respond and in preference to music among different cultures.

Although music may not be the universal language the recent rise of mass media is fast helping it become one. One only has to pick up any copy of Billboard or Cashbox (trade magazines for the record industry), for example, to see that many songs are very popular in any number of countries at any one time. This does not mean though that in each country the music means the same thing as in the other countries but, that it is equally enjoyed. Omwake⁷⁵ observes that "today music is one of propagandas

⁷³
Merriam, Alan P. The Anthropology of Music.
Op. cit., p. 223.

⁷⁴
Farnsworth, Paul R. "Musical Taste: It's
Measurement and Culture Nature." Op. cit., p. 7.

⁷⁵
Omwake, Louise. "Visual Response to Auditory
Stimuli." Journal of Applied Psychology, 1940, 24, p. 468.

most potent weapons; familiar music can weld a heterogeneous crowd into a cooperative unit."

Musical taste studies. Many studies along these lines have been initiated, too numerous to mention, most with similar results. Rubin and Robson⁷⁶ found in a study that musical tastes are strikingly similar for the large majority of listeners regardless of the respondents training, age, or experience. Roechle⁷⁷ concluded after his study that musical taste is related to social norms and cultural conditioning and, is somewhat affected by training. In a study attempting to determine the relationship between musical preference and intelligence, Thorpe⁷⁸ found that no appreciable correlation existed.

In looking at certain periods in man's life as they relate to musical sensitivity and taste, the middle teens to early twenties are thought to be more sensitive and emotional times. It is thought to be a period when man is passing from the protected and directed period of life into a self-asserting personality. Seashore⁷⁹ feels that,

76

Rubin, G. and Robson. "The Influence of Age, Intelligence, and Training on Reactions to Classical and Modern Music." Journal of General Psychology. 1940, 22, pp. 413-29.

77

Roechle, C.A. "Notes on Musical Taste." Missouri Journal of Research in Music Education. 1968, 2(2), pp. 5-16.

78

Thorpe, Louise P. "The Orchestral Type of Preferences of Students." Op. cit., p. 782.

79

Seashore, Carl E. Why We Love Music, Op. cit., p.18.

"if there is a distinctly musical period of life it is here the period of youth."

Studies along these lines seem to give support to this belief. Gernet⁸⁰ found that successive age leads to advances in musical preference up to 17 and then tapers off and eventually declines. He further found that there seemed to be no significant differences in preferences between grades or sex. In another study Schultz⁸¹ found that musical discriminative ability (not preference) did vary from grade-to-grade and sex-to-sex with girls scoring higher.

II. Music Response

The information available on music response is, like the other sections, numerous but limited. Most researchers seem to equate music response to music meaning in that the response is an overt manifestation of the meaning. It is beneficial to keep this in mind when reviewing the studies available in this area.

Music response will be most heavily influenced by musical taste and preference which has been previously

80

Gernet, Sterling K. Musical Discrimination.
Dissertation: The College Press, College Place, Washington,
1940, p. 17.

81

Schultz, E.J. "Testing Listening Power In Music."
Music Educators National Conference Yearbook, 1933,
pp. 306-12.

discussed. But two additional factors have also been found to affect response: 1) information processing, 2) repetition. These two factors will be briefly reviewed before going on to the types of music response.

Information processing. It has already been mentioned that except for extreme sensory or cultural differences, or musical training, the ability of individuals to respond will be about the same, especially during the period of youth. But the characteristic informational processing abilities of human beings in general also affects their ability to respond. Studies in this area have been done on both a uni- and multi-dimensional scales.

In a study that examined the effects of uni-dimensional stimuli Pollack⁸² asked subjects to identify certain tones. He found that the greater the number of tones, the greater the number of errors in identifying them. Later, Klemmer and Frick,⁸³ on a multidimensional level, found that as they added more variables to a particular stimuli they increased the respondents ability

82

Pollack, I. "The Information of Elementary Auditory Displays." Journal of the Acoustical Society of America, XXIV (1952), 745-49.

83

Klemmer, E.T. and F.C. Frick. "Assimilation of Information from Dot and Matrix Patterns." Journal of Experimental Psychology. XLV (1953), pp. 15-19.

to identify that stimuli but decreased their ability to identify any particular variable.

On both of these levels what notes and/or variables that are identified is primarily due to selective perception. Argyle⁸⁴ says that selective perception is an essential element in the serial motor skills process. The respondent learns which cues to attend to and becomes highly sensitive to them.

Repetition. This area has also been found to affect the individuals response to music. The enjoyment of the musical selection is usually what is affected most. The meaning of the selection will also be affected, but the amount of repetition needed to affect it will be much greater. Hughes⁸⁵ mentions that perhaps, "The very basis for our appreciation of a musical composition is the repeated experience of that work."

As a musical piece becomes more familiar, the enjoyment derived from it usually becomes greater. But if the amount of repetition is increased significantly the amount of enjoyment will decrease. The amount of repetition

⁸⁴
Argyle, Michael. Social Interaction. Op. cit., p. 182.

⁸⁵
Hughes, Charles W. The Human Side of Music. Op. cit., p. 30.

needed at which the musical piece ceases to give pleasure varies with individuals, the music's meaning to them, and the type and complexity of the music.

In a study by Washburn, Child and Abel⁸⁶, which investigated the effects of immediate repetition on the aesthetic reactions to classical and popular selections, they report some interesting results. They found, among others that: 1) Repetition may operate either to raise or lower the pleasantness of a selection; 2) with very popular selections the tendency is to attain maximum pleasantness in less time, whereas in the case of the classical music, the tendency is to reach maximum enjoyment at a later time. Similarly, Gilliland and Moore⁸⁷, in a study concerning the wearing effects of jazz and classical music, found that repetition is decidedly more favorable to the classical selection.

Meyers⁸⁸ looks at music meaning as being related, particularly, to repetition or redundancy. In his view

86

Washburn, M.F., Child, M.S., and T.M. Abel.
"The Effect of Immediate Repetition on the Pleasantness and Unpleasantness of Music." In Music Discrimination.
Sterling Gernet (Ed.), Op. cit., pp. 62-3.

87

Gilliland, A.R. "Immediate and Long-time Effects of Classical and Popular Selections." Journal of Applied Psychology. Sept. 1924, pp. 309-23.

88

Meyer, Leonard B. Emotion and Meaning in Music.
Op. cit., Chap. 1.

repetition or redundancy is said to allow listeners the opportunity to make use of habit. This habit is developed as a response to a certain musical selection. Once a habit is developed it allows the listener, as he becomes familiar with the selection, to be able to pause and evaluate what has taken place in the past, or to respond in whatever way he has been programmed to do so by the music.

Types of responses. Many people have attempted to describe and classify music and its meaning in relation to them. The use of a "systems approach" has become popular in recent years and Pallett⁸⁹ used this approach to look at the syntactical meaning of music. Meyers⁹⁰ and Cooke⁹¹ also looked at the syntactics of music but in relation to connotative meanings. Most people look at music and attempt to classify it as such.⁹²

In an attempt to classify individual responses to

89

Pallett, Earl M. Music Communication Research.
Op. cit., p. 23-5.

90

Meyer, Leonard B. Emotion and Meaning in Music.
Op. cit., pp. 11-17.

91

Cooke, I. The Language of Music. London:
Oxford Univ. Press, 1959, pp. 7-18.

92

Myers, Charles S. "Individual Differences in
Listening to Music." British Journal of Psychology, 1914,
VII, 68-111.

music Schoen⁹³ developed three primary categories. These categories were labeled: 1) affective or emotional, 2) intellectual - this category includes association, iconicity and symbolism, 3) physiological.

For the purposes of classifying the research available on musical responses that was found, a combination of two different classification systems is used. The classification system of Schoen, described above, and of Weld⁹⁴ will be used. Weld's classification of musical responses under two headings, physiological and intraspective-based on reaction patterns to music, fuses with Schoen's and allows complete coverage for the research studies found. The categories for this review will then be: A) affective or emotional, B) intellectual, C) physiological, D) intraspective. Although the number of studies available in each area are numerous, their findings are usually very similar. Therefore, only a representative amount of the more important and relevant studies will be mentioned. The purpose will be to show that music does elicit certain types of responses in these areas rather than to give a complete and repetitious history of the studies themselves.

93

Schoen, Max. The Beautiful In Music. New York: The Ronald Press Co., 1940, Chaps. 3 & 4.

94

Weld, Henry P. "An Experimental Study of Musical Enjoyment," Am. Journal of Psychology, Vol. 23, 1912, pp. 245-308.

A. AFFECTIVE OR EMOTIONAL RESPONSES

The affective or emotional responses to music refer to the effects of music on the emotions - to stir, soothe, inspire. In early studies by Dr. W.V. Bingham⁹⁵ at Carnegie Institute in 1920 and 1923, musical composition was shown to produce a mood change in the listener, and also to induce a markedly uniform mood change in a large majority of listener. In a later series of studies by Schoen⁹⁶, it was demonstrated that a musical selection produced a mood change, or intensified an existing mood, in every listener in every experiment. Further, that the less musical a person is the more his enjoyment is conditioned upon the degree of familiarity with the selection.

These studies indicate that the mood elicited by the selection and/or of the listener is a very important component in the overall response to and meaning of music. Pratt⁹⁷ believes that mood comes from an objective meaning in the music itself. But much of the receiver's mood response has been viewed subjectively. Within a subjective

⁹⁵
Bingham, Dr. W.V. in The Psychology of Music.
Max Schoen (Ed.), Op. cit., p. 24.

⁹⁶
Ibid., p. 26.

⁹⁷
Pratt, C.C. The Meaning of Music. New York: The
McGraw-Hill Book Co., 1931, p. 6.

model the mood elicited by the music will depend upon the tonal configuration the listener hears and other factors external to the music itself. These elements determine how much enjoyment the listener will receive from the music. A study by Gatewood⁹⁸ found that those selections which were more enjoyed showed higher emotional effects.

One of the most extensive and exhausting studies concerning the mood effects of music was conducted by Schoen and Gatewood⁹⁹. This study was based on data obtained from 20,000 persons responding to a wide variety of vocal and instrumental records. In the study they found many definite relationships between mood and music.

Among the many findings on the relationships of emotional quality, listener pleasure, and mood effects to varying musical patterns, three findings which are important to this study were identified. They were:

- 1) Music itself does arouse specific responses which are constant from time to time;
- 2) The elements of the music

98

Gatewood, E.L. "An Experimental Study of the Nature of Musical Enjoyment." in The Effects of Music. Max Schoen (Ed.), Op. cit., Chap. VII.

99

Schoen, Max, and E.L. Gatewood. "Problems Related to the Mood Effect of Music." in The Effects of Music. Max Schoen (Ed.), Op. cit., Chap. VII.

itself are the most dominant factors in the effects produced; 3) In general, a musical composition changes or intensifies the existing affective state of the receiver and does so consistently and uniformly.

Although this study provides many answers to questions of mood effects of music, Schoen continued his study of the problem area. In another study¹⁰⁰ he discovered that not only were the above findings supported, but that the same mood effects produced by a musical selection are experienced upon hearing that selection at different times. Further, that whereas moods are more often reported as the result of vocal music, instrumental music may arouse quite a definite and intense response themselves. People were also found to express a desire for music that was dynamically similar to their existing mood rather than for any other mood.

These findings are characteristic of most of the research findings in affective response area. Similar results have been found by Bousfield¹⁰¹, Davitz¹⁰², and

100

Schoen, Max. The Effects of Music. Op. cit., pp. 150-71.

101

Bousfield, W.A. "The Relationship Between Mood and the Production of Affectively Toned Associations." Journal of General Psychology. 1950, Vol. 42, pp. 67-88.

102

Davitz, Joel R. "The Communication of Emotional Meaning." in Communication and Culture. Alfred G. Smith (Ed.), op. cit., pp. 467-79.

Lee¹⁰³. In view of these findings, Lee¹⁰⁴ offers the following summary, "The principal conclusion drawn from the collective experiments is that music can, even if not invariably, suggest something recognizable as a human feeling, mood or emotion."

B. INTELLECTUAL RESPONSES

The intellectual responses to music are those responses which stimulate the imagination. They result in image formations or arouse mental associations. Schoen¹⁰⁵ states that, "with music more than that of any other art, or any other form of stimulant. . . , the imagination is excited and the mind is sent wandering. . . ." This type of imagination stimulation by music occurs, according to Gurney,¹⁰⁶ in either of two ways. First, the actual sounds and motion of the music itself may perceptibly resemble actual sound and motions of other things and association occurs. Or, the music may suggest certain associations or images through its general qualities.

103

Lee, Vernon. "Music and Its Lovers; An Empirical Study of Emotional and Imaginative Responses to Music." in Music Discrimination. Sterling Gernet (Ed.), p. 71.

104

Ibid., p. 71.

105

Schoen, Max. The Beautiful In Music. Op. cit., p.72.

106

Ibid., pp. 73-4.

Past experience affects intellectual responses to music through man's emotions. In this respect it is a powerful influencer of response. Schoen¹⁰⁷ mentions that emotional intellectual response result from the play of imagery - "To the extent to which we allow the functioning of past experience in perceptual responses, we anticipate the imaginal type."

Intellectual response in the form of associations directly attributable to the sound patterns themselves have been found in anumber of studies. In a series of experiments conducted by Farnsworth and Bement¹⁰⁸ looking at the relationship of figure drawing and music two important findings were made:

- 1) That there was little pictorial resemblance between any two of the resulting sketches under each of the style variations; and,
- 2) That there was an astonishing similarity of atmosphere and feeling between sketches drawn while listening to similar styles of music.

This type of response can be thought of as a cross modality type of response where a sensation felt in one modality results in the stimulation of another.

¹⁰⁷
Schoen, Max. The Effects of Music. Op. cit.,
p. 66.

¹⁰⁸
Schoen, Max. The Beautiful in Music. Op. cit.,
p. 75.

Similarly, Karwoski and Odbeat¹⁰⁹ found that music acted to stimulate or induce certain visualizations of color. For example, they found that fast, exciting music might give rise to sharply-etched, brightly-colored pictures.

In a later study by Odbeat, Karwoski, and Echerson¹¹⁰ concerning the interrelationships among color, mood, and music, they found that the answers closely corresponded. Certain music types were found to stimulate the respondents to check certain adjectives or to choose certain colors as corresponding to that particular type of music. In another experiment by Karwoski, Odbeat and Osgood¹¹¹, which was concerned with music as it influences the drawing of forms, they found that in almost every case the subjects' drawings corresponded with the style of the music played.

109

Karwoski, T.F., and H.S. Odbeat. "Color Music." Psychol. Monogr., 50, no. 2 (whole no. 222) 1938, p. 21+.

110

Odbeat, H.S., Karwoski, T.F., and A.B. Eckerson. "Studies in Syaesthetic Thinking: I. Musical and Verbal Association of Color and Mood." Journal of General Psychology, 1942, 26, pp. 153-73.

111

Karwoski, T.F., Odbeat, H.S., and C.E. Osgood. "Studies in Synaesthetic Thinking: II. The Role of Form in Visual Response to Music." Journal of General Psychology, 1942, 26, pp. 199-222.

These studies and their results indicate that stimuli from several modalities (visual, auditory, emotional, verbal) may have shared significance or meaning through intellectual association. The support for imagery and association is best summarized by Epperson¹¹², "Musical experience is empirical, not abstract. But the meaning of that experience is in the interaction between man and the musical image: the formal sound is objective but the experience of it is inward, unrelated casually to the day, the year, or the hour."

C. PHYSIOLOGICAL RESPONSES

The physiological effects of music have been observed in connection with the influence of music on the body itself. Wascho¹¹³, Hyde¹¹⁴, Foster and Gamble¹¹⁵, all support the conclusion that music definitely has an

112

Epperson, Gordon. The Musical Symbol: A Study of the Philosophic Theory of Music. Ames: Iowa State Univ. Press, 1967, p. 164.

113

Wascho, Alec Jr. "The Effects of Music Upon Pulse Rate, Blood Pressure, and Mental Imagery." Phil. Temple Univ. Press, 1933.

114

Hyde, Ida M. "Effects of Music Upon Electrocardiograms and Blood Pressure." Journal of Experimental Psychology. 1924, 7, pp. 213-24.

115

Gamble, E.A.M., and J.C. Foster. "The Effect of Music on Thoracic Breathing." Amer. Journal of Psychology. 1906, 17, pp. 406-11.

effect on the body. Seashore¹¹⁶ writes; "Man is born with a psychophysical organism which registers sounds and responds to them somewhat like a resonator. . . thus, man comes into the world tuned to music. . . even back of subconscious assimilation and elaboration is the purely physiological response which is a function and a condition of well-being."

Most of the major research findings can be summarized in a study by Washco¹¹⁷ concerning the relationship existing between music and various physiological elements. Some of the more important findings were:

- 1) Musical sensitivity, sex, age, and training did not significantly influence the physiological changes of pulse rate and blood pressure.
- 2) The raising or lowering of the pulse rate and the blood pressure depends upon the type and character of the music.
- 3) Musical composition may be classified according to their tendency to lower or raise the pulse count and blood pressure.
- 4) A change in mental imagery parallels the rise of pulse rate and blood pressure.

¹¹⁶

Seashore, Carl E. Why We Love Music. Op. cit., pp. 2-3.

¹¹⁷

See Washco footnote number 115.

5) Music influences the rate of blood circulation, pressure, and distribution; the rate of expiration, body metabolism and pulse rate.

Similar studies and findings have supported these. Studies by Hyde, Binet and Courtier¹¹⁸, Ortmann¹¹⁹, and Gatewood¹²⁰. All attribute to the fact that music has very definite physiological effects. Gatewood found that a large proportion of our music has its most prominent appeal in arousing bodily movements or a tendency to movement. In support of this Smith and Curnow¹²¹, in an experimental supermarket study, found that music induced people to spend less time shopping (in the store), but at the same time did not affect the amount of money spent.

118

Binet, and Courtier. in Music and Your Emotions. The Music Research Foundation (Ed). New York: Liveright Publishing Corp., 1952, p. 64.

119

Ortman, Otto. "Visual, Kinaesthetic, Olfactory, and Gustatory Effects of Music." in The Effects of Music. Max Schoen (Ed). Op. cit., pp. 244-56.

120

Gatewood, Esther L. "A Study in the Use of Similis for Describing Music and its Effects." in The Effects of Music. Max Schoen (Ed). Op. cit., pp. 257-68.

121

Smith, Patricia Cain, and Ross Curnow. "Arousal Hypothesis and the Effects of Music on Purchasing." Journal of Applied Psychology. 1966, 50, pp. 255-6.

D. INTROSPECTIVE RESPONSES

In referring to the introspective effects of music one is referring to those elements internal to the music itself. These may consist of the timbre, harmony, melody, rhythm or any other element, or combination of elements, found in musical structure. But the extent and response of each element is not the same. Gatewood¹²² mentions that, "certain feelings are evidently dependent upon one factor more than upon another." For instance, she found that melody and timbre seem to be the most potent factors in the arousal of sentimental feelings, whereas rhythm was found to be the chief factor in arousing feelings of happiness or excitement.

To understand the introspective effects of music it is necessary to examine elements of music and try to determine which elements produce which effects. In one such experiment, Weld¹²³ concluded that the enjoyment of music is a complex experience whose introspective effects are directly related, if not attributable, to music's elements. Further, that the structure of these elements gives music its meaning. He concluded that these various

122

Gatewood, Esther L. "A Study in the Use of Similis for Describing Music and its Effects." p. 258.

123

Weld, Henry P. "An Experimental Study of Musical Enjoyment." Op. cit., pp. 245-308.

qualities or components are not of equal value or significance to the aesthetic experience. These conclusions were further supported by Adler¹²⁴, in his study of individual preferences and tastes who concluded that variations in musical preference may indicate nothing more than variations in the ability to hear differences in music. Thus, the individuals differences would allow for selective perception of the elements and, therefore, different values would be assigned to the elements.

Many other researchers also related musical elements to musical response. Pleasantness of music was related to introspective elements Washburn and Dickenson¹²⁵. Melody and rhythm was related to musical enjoyment and preferences by Henkins¹²⁶, and Copland¹²⁷.

Two elements which have habitually received greater attention are rhythm and tempo. Rhythm was found

124

Adler, M.L. "Music Appreciation: An Experimental Approach to the Measurement." Archives of Psychology. Vol. 17, no. 110 (1929-30), pp. 69-83.

125

Washburn, M.F., and G.L. Dickenson. "The Sources and Nature of the Affective Reaction to Instrumental Music." in The Effects of Music. Max Schoen (Ed), op. cit., pp. 121-31.

126

Henkin, R.I. "A Factorial Study of the Components of Music." Journal of Psychology. 1955. 39. pp. 161-187.

127

Copland, Aaron. What To Listen For In Music. Op. cit., p. 22.

by Seashore¹²⁸ to "facilitate perception by grouping and adjusting the stream of attention giving a stimulated feeling of expression, of movement." Rhythm was further found by Hevner¹²⁹ to have varying effects upon individual responses depending upon the firmness of the rhythm. He also found that tempo was of great importance in arousing any particular affective reaction. This was supported by Rigg¹³⁰ who discovered that fast tempo tends to elicit happier responses than slow tempo.

In summary on the introspective effects of music Schoen¹³¹ writes, "the elements of the music itself are the most dominant factors in the effects it produces."

III. Music In The Environment

This area is largely concerned with how music has been used in various activities in the environment. It is, perhaps, the area most open for musical research. The information and studies found concerning this area have been, for the most part, relatively more recent and fewer

¹²⁸
Seashore, Carl E. Why We Love Music. Op. cit.,
p. 7.

¹²⁹
Hevner, K. "Experimental Studies of the Element
of Expression in Music." Amer. Journal of Psychology.
1936, 48, pp. 246-68.

¹³⁰
Rigg, M.G. "Speed as a Determinate of Musical
Mood." Journal of Experimental Psychology. 1940, 27, pp. 566-71.

¹³¹
Schoen, Max. The Beautiful in Music. Op. cit., p. 99.

than those available in the other areas. Of the four primary sections in this area (music in industry, music in therapy, music and entertainment, music and advertising) only the first two contain a sufficient amount of empirical evidence. It would seem then that the latter two areas have largely been either ignored or taken for granted.

Music in Industry. Music has been used in industry and other work situations for years. An easy example of this is the work song. The work song was used by workers to express their attitudes toward their jobs and employers and was particularly popular in the cotton fields of the south. Much of today's popular music has resulted from such songs. These songs supposedly relieved the workers' anxieties and tensions, and helped them cope with everyday life.

Since then the use of music in industry has changed. No longer is it a result of the employees' attitude but rather of the employers' concern to increase production. There have been numerous studies on the effects of music on production, boredom, and fatigue in work situations. Most of them have found a positive relationship between them. Wokoun¹³² says, "Properly programmed music can improve alertness in monotonous jobs.

132

Wokoun, William. "Music for Working." Science Journal. Nov. 1969, p. 55.

Research into the stimulating effect of different musical selections and of such aspects as instrumentation should soon enable a suitable programme of music to be presented for almost any kind of task."

Most of the research available concern alertness and productivity. In 1963 McGrath¹³³, in a study of audio stimuli and its effects on personnel for the Navy, found that the men who heard the auditory stimuli actually stayed more alert, and detected more targets than those who did not hear them. Studies by Wyatt and Langdon¹³⁴, and Soibelman¹³⁵, have found similar results.

Programme music has become increasingly popular as more and more research becomes available on its effects. In a major study concerning the effects of an ascending versus descending scale of programme music, O'Neill¹³⁶ found that the ascending programme always gave faster

133

Buckner, D.N., and J. McGrath. Vigilance: A Symposium. New York: McGraw-Hill Book Co., 1963, p. 46.

134

Wyatt, S. and J.N. Langdon. "Fatigue and Boredom in Repetitive Work." in Industrial Health Research Board Report No. 77, Great Britain Medical Council. London: His Majesty's Stationary Office, 1937, p.9.

135

Soibelman, D. Therapeutic and Industrial Uses of Music. New York: Columbia Univ. Press, 1948, p. 177.

136

O'Neill, D.M. "Music to Enhance the Work Environment." Management of Personnel Quarterly, 5, pp. 17-23.

mean responses than the descending programme. Further, that the descending programme lulled people into drowsiness and made them less alert. Such research is allowing producers to motivate their workers throughout the day and thus increase productivity.

Music in Therapy. Music is one of the oldest forms of therapeutic treatments. In almost any historical book, ranging from the Bible to Greek and Roman literature, reference to it as a healing aid appears. Many primitive cultures, including the American Indian cultures, made use of music in healing rituals.¹³⁷

Currently music is being used in hospitals and by psychiatrists in a variety of situations. Gaston¹³⁸ mentions that, "Music, a form of human behavior, is unique and powerful in its influence. It can benefit handicapped and ill persons by helping them to change their behavior by acquiring new or better behavior."

The effect of music in hospital therapy is at times questionable, and at times conflicting¹³⁹. It would seem that more research is needed in this particular

137

Radin, P. "Music and Medicine Among Primitive Peoples." in Music and Medicine. Schullian, D., and Max Schoen (Eds.). New York: Henry Schuman, Inc., 1948, p. 107.

138

Gaston, Thayer E. Music In Therapy. New York: The Macmillan Co., 1968, p. 11.

139

Van de Wall, G.' "Music In Hospitals." in

area before any concrete statements can be made.

Psychiatrists' use of music has centered in five major areas of use. These areas concern music's ability to: 1) attract attention; 2) produce various moods; 3) stimulate association and imagery; 4) relieve internal tension; 5) facilitate self-expression. Evidence of its effects in these areas are found in the studies of Boguslawski¹⁴⁰, Bender¹⁴¹, and Altschuler¹⁴². Altschuler, for example in one study¹⁴³, observed clinically that the mood of the music is a significant factor in eliciting a response from a depressed patient. Further, in the area of retardedness, Stockbine¹⁴⁴, and Ludwig¹⁴⁵ discovered

Music and Medicine. Schullian, D., and Max Schoen (Eds.), op. cit., pp. 113-18.

140

Antrim, D.K. "Music Therapy." The Musical Quarterly. Oct. 1944, 30, p. 416.

141

Ibid., p. 417.

142

Altschuler, Ira. "One Years Experience with Group Psychotherapy." Mental Hygiene. April, 1940, 24, pp. 190-96.

143

Altschuler, Ira. "The Past, Present, and Future of Musical Therapy." Education Music. May, 1945, 24, pp. 16-17.

144

Stockbine, F. "Music for Retarded Children." Education Music. May, 1951, 30, 21, pp. 48-51.

145

Ludwig, Alice. "The Role of Varied Therapies in the Rehabilitation of the Retarded Child-Music Therapy." Amer. Journal of Mental Deficiency. 1957, 61, pp. 508-15.

that the awareness and contact of retarded children with others increased through the use of music.

Music in Entertainment. In this section reference is not being made to the vast amount of popular songs, movie themes, or night club acts available. Instead, this section concerns the functional value of music in films. Although films by no means encompass all the area of entertainment, it is one of the few where any kind of empirical research with music has been done.

Educators, film makers, and critics alike have frequently questioned the functional value of music in films. In looking at the research available in this area one will find, as did Reid¹⁴⁶, that there is little empirical evidence available on the effects of background music. Those that are available, however, offer some interesting results.

In a rather far-reaching study Zackerman¹⁴⁷ identified certain music functions which he felt were operating in films and categorized them accordingly. He established the following categories of functional uses of music in films:

146

Reid, J.C., and D.W. MacLennan. Research in Instructional Television and Films. Washington: U.S. Government Printing Office, 1967, p. 2.

147

Zackerman, J.V. Music In Motion Pictures: Review of Literature with Implications for Instructional Films. Pennsylvania State Univ. Instructional Film Research

- 1) Informational functions where music provides information about objects or events such as the personality of a character, the setting of a scene, or in emphasizing action.
- 2) Emotional functions where music establishes certain atmospheres or moods, or cues which point up certain comic or dramatic events.
- 3) Conceptual or Integrative functions where music is used for unifying dramatic material, associating ideas, or connecting dialogue sequences.

In addition to these major categories, Zackerman¹⁴⁸ further suggests that music can be used for perceptual direction, motivational reward, conceptual aid, memory reinforcement, and the determination of attitudes and opinions.

Two other investigators linked musical background in films to the dimensions of film meaning and activity. Gerrero¹⁴⁹ in 1969, found that music appeared to exercise considerable influence upon the meaning of a scene when made to co-exist with that scene. He further found that the extent of the meaning was directly related to the degree of congruency between the music and the scene.

Program. (Port Washington, New York: U.S. Naval Training Device; enter, office of Naval Research, Tech.Report No. SDC 209-7-2, 1949).

148

Ibid., pp. 12-13.

149

Gerrero, R.H. "Music As a Film Variable."
Unpublished Ph.D. Dissertation. Michigan State Univ.,
1969, p. 81.

Tannenbaum¹⁵⁰, on the other hand, found that the addition of musical background made a play seem more powerful in every version. Also, that those versions with musical background were seen as more active than those without. Some of the results reported above are suggestive of applications music research to advertising messages.

Music in Advertising. Radio and television stations across the country, and in many other countries of the world carry advertisements which have musical backgrounds. The selection, production, and use of these backgrounds cost the advertisers vast amounts of money. One would think that due to the vast amount of money spent, and the extent of its use, there would be some kind of empirical evidence available to describe its effects on responses to advertising. But after an extensive review of the available literature, no evidence was found.

In this day of systems analysis, computer precision, and scientific research there are few areas which have been used so extensively yet researched so slightly. At best one can only assume that much has taken for granted in this area, and that in this instance subjectivism has played a major part in the application of music to message

150

Osgood, Chas., Suci, George and Percy Tannenbaum. The Measurement of Meaning. Op. cit., p. 26.

development. This area is, therefore, an area which is most open for research and, the focus of this study.

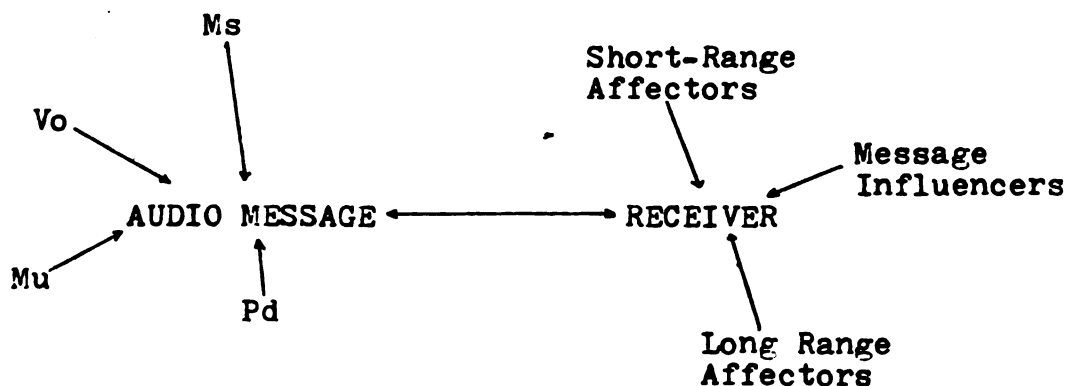
PURPOSE OF THE STUDY

The purpose of this study will be twofold. First, it will be designed to find out more about the effects of background music in advertising, specifically in relation to product image. Second, it will hopefully stimulate some thought and, perhaps, some additional research into the area.

Musical research has been shown to be numerous but very limited in scope. This is especially true in the area of product image formation. However, some studies cited earlier suggest some direction for the research.

To cast this research into a communications context, it is best to visualize it as primarily a message-receiver relationship. This relationship can be visualized as in Figure 5.

Figure 5



Within the audio-message side of the relationship

four message elements or variables have been identified:

- 1) Ms or copy. This consists of the written verbal material (the ad) which is read over the air about particular products or services being advertised. Its effectiveness will be determined by a host of variables including creative appeal, timeliness, selling appeal, and word choices among others.
- 2) Vo or vocal elements. This element is primarily concerned with the vocal qualities of the announcer himself such as voice tone, spacing of words, word emphasis, character portrayal, etc. It might, however, include other sound effects included within the commercial.
- 3) Mc or music. This area represents the music, specifically background which is being used in the ad. Its effectiveness is likely to be affected by its appeal to the receiver, his musical preferences and tastes, and the quality of the production.
- 4) Pd or production. This element identifies the possible effect of the technical production of the ad itself. It is very important since a bad production can jeopardize the intended effect of the ad.

The arrows which are shown connecting these elements represent their interdependency. For the ad to be really "successful" all of the elements, it is suggested, must be in harmony, or consistent with one another. For example, one isn't likely to advertise

wedding rings and have a demonic character's voice, the Saber Dance as background music, and a very romantic copy being read; it is likely to be received as inconsistent and contradictory.

The other major component of the model is the receiver himself. Once all of these elements are combined into the ad and it is transmitted and received, he presumably forms some image of the subject of the advertisement, i.e. product, based upon this information. This image of the product is affected by both long-range and short-range affectors.

The short-range affectors consist of those things which are more immediate in nature and subject to change. These are the receivers motives, incentives, constraints (economic, social, and external), group influences, media credibility, and the receivers' present image of the product to mention a few. The short-range affectors are more easily influenced by advertising than the long-range affectors.

The long-range affectors are the more stable, learned dimensions of the individual. They are less influenced by advertising and less subject to change in the short-run. This area includes the receivers basic needs, his values, his sensory abilities, and his identity or social roles. These affectors are deeply ingrained into the individual and yet are a critical part of his response.

Also included are the message influencers which can greatly affect his reception of the message. These include the immediate social context in which the message is received, the individual's mood at the time of reception, and his ability to understand the message.

It is this message - receiver interrelationship that this study will examine. It will attempt to determine how, if at all, music contributes to the formation of images through radio advertising. Also, to determine if music is capable of changing or establishing an image, or produces some other effect.

It should be noted that this research will be conducted only through auditory, simulated, radio ads. This is done for two reasons. First, the introduction of the visual sense presents a difficult to control experimental message. Second, (the cost factor for producing radio ads is great enough to warrant research,)

IMPORTANCE OF THE STUDY

The importance of this study lies in three major areas: 1) the investigators interest, 2) the lack of research in the area, 3) the continuing rise of radio and music use by advertisers.

As a musician and active participant in studio recording, the investigator often had the opportunity to either participate in or observe the production of many radio ads. Most of these ads contained at least some

kind of musical background. One of the noticeable weaknesses of these productions was how haphazardly advertisers chose background music. It would seem that all of the planning and time that had gone into preparing the ad, was lacking in choosing the music. Instead, they often chose music in one of three ways: 1) the "use that one because I like it" way, 2) the "use that one because that's what the audience likes" way, or 3) the "what have you got available" way.

After gaining a great interest in advertising and some knowhow in its use, these methods began to be questioned. It seemed, however, that no real objective basis for an answer existed. People readily admitted that music definitely produced some kind of effect, or added to the quality of the ad, but what effect they didn't know. The seed of inquiry was thus planted.

After reviewing the many studies available in musical research, none were found which seemed to offer an acceptable answer. The bulk of research showed that musical response is a very real but complicated area, and seemed to equate response with meaning. Although some of the studies, especially those by Osgood and Tannenbaum, seemed to be getting closer to the problem investigated here, they were still distant.

The lack of research in this area has been mentioned several times. There were no musical studies concerning music's effect in advertising, found. This

area is wide open for research, and hopefully this study will generate some interest in the area.

Finally, the increased use of radio by advertisers can be heard daily. Over the last few years gross time sales have risen from \$541.6 million in 1958, to \$1,157.6 million in 1967¹⁵¹. This exemplifies the increased use of radio in reaching audiences, an emphasis well aware of and used by advertisers.

At the same time the use of music in advertising (radio) has also been expanded. The growing popularity of the jingle is just one example of this. Many small recording companies are booming with musical jingle and background accounts from the advertisers. One such company, No Soap Radio, was mentioned by Du Pont as having increased brand awareness for a youth product from 70 to 93%¹⁵². The rise of these companies and their use by advertisers was said to have resulted from advertisers ignorance of radio music, and lack of music familiarity¹⁵³.

151

Christopher, Maurice. "Resurging Radio Booms with \$1.19 Billion Sales and 320,700,000 Sets." Adv. Age. Nov. 2, 1970, 41, p. 32.

152

Fordan, James P. "Radio Jingles Change but Keep on Selling." Adv. Age. Dec. 7, 1970, 41, p. 68.

153

Ibid., p. 67.

It would definitely seem, therefore, that any contribution that helped to develop an objective way of analyzing and evaluating music's usage in advertising (radio) would be beneficial.

Hypotheses

The reasons for the use of radio advertising as the vehicle in this study has been mentioned earlier. Radio advertising is on the whole a better medium for this particular study. But before the statements of hypotheses are given, consideration will be given to the product, or the subject of the advertisements.

The product or subject of the advertisement that will be used is clothing. Clothing was decided upon because it was a product that is salient to our particular audience and, therefore, they hold some kind of attitude or image concerning it. Instead of choosing one particular type or brand of clothing, it was decided to use clothing as a whole. In this way we can, for the most part, eliminate any bias that may be present because of prior brand name advertising. Also, it will eliminate any differences in types of clothing due to differences in sex and allow the use of one set of ads.

With this in mind the statements of hypotheses can now be given:

HYPOTHESE 1: The type of musical accompaniment used in selected radio commercials can significantly affect the

image of the message sponsor as perceived by the audience.

HYPOTHESE 2: This image effect will be stronger among persons who dislike the musical accompaniment.

HYPOTHESE 3: The musical accompaniment will have a greater affect upon the image of the message sponsor for those receivers who have a greater interest in music.

HYPOTHESE 4: The greater the importance of the product to the listener, the less affect the accompanying music will have on his image of the message sponsor.

The variables that will be of concern to this study are as follows:

INDEPENDENT: Music. Music as part of a message will be defined as two types: rock and country. It will be manipulated within the message itself.

DEPENDENT; Image. The image will be measured for the message sponsor. It will be defined by three dimensions: 1) safety, 2) competency, 3) dynamism. It will be measured as a response to the advertisements.

CONTROL: Music interest. Music interest will be defined as the degree to which the respondents participate in listening to music. Clothing interest. Clothing interest will be defined as the degree to which the respondents feel clothing is important to personal appearance.

Evaluation of the musical accompaniment.

The evaluation will be defined by the respondents answers on two general evaluatory dimensions.

The inter-relationships of these variables will be analyzed in relation to the hypothesis statements.

SELECTION:

Musical preference. Musical preference will be defined by the respondents on a pre-measure questionnaire. It will be used to filter out subjects from the sample who don't meet certain selection requirements.

Hearing ability. This variable will function to eliminate respondents who do not answer or fulfill the hearing requirement.

The inter-relationships of these variables will be analyzed in relation to the hypothesis statements.

Organization of the Study

This study is divided into four chapters. The remaining three chapters deal with data collection, data analysis, and a discussion and summary of the results.

In chapter two, a detailed description of how the data is collected and from whom is discussed. Methods and procedures of sampling, questionnaire development, message construction, and experimental procedures is also presented.

In chapter three, an analysis of the data collected will be presented. This presentation will center around an analysis of the inter-relationships of the dependent and independent variables.

In chapter four, a discussion of the findings will be presented. The hypotheses as they are supported or not supported by the data will be presented and a summary section will complete the study.

CHAPTER 2

Methods and Procedures

The data will be gathered in this study through the use of an "after-only with a control group" experimental design. Contrary to the typical after-only experimental design however, in which a single group is studied once, this design will consist of 4 groups. The 4 groups used will contain 40 respondents, 10 per group, selected from approximately 350-400 college students at Michigan State University. Each group will be exposed to a different treatment condition.

The selection of the 40 respondents will be based on a premeasure profile questionnaire given to all participants. The profile questionnaire will be given to identify the participants attitudes, feelings, and usage patterns of certain variables the study will be concerned with. This profile will allow: 1) selection of sample respondents on the basis of their answers in relation to their conformity with certain pre-defined control variables; 2) cross-reference analysis of certain experimental results with the respondents profile answers; 3) internal control by selection of sample.

Pre-measure Profile. The pre-measure profile questionnaire will contain three types of questions:

1) completion items, 2) check-the-blank items, 3) a semantic differential. The questions will be designed to gather data on personal characteristics, musical preference and user patterns, and the importance of the product category used--the dependent variable.

Before the pre-measure profile questionnaire will be administered to the subjects it will be pre-tested. The questionnaire will be administered to a group similar to the subject group and any revisions necessary will be made based on their responses.

After the pre-test the questionnaire will be administered to the subjects and the final sample selected from the 350-400 respondents.

Sample Selection. After administering the questionnaire the respondents answers will be classified, categorized, and separated according to certain control variables. Two control variables of particular importance are hearing ability and, musical preference.

The ability to hear correctly is of utmost importance in a study involving music. In order to determine this a three-part question will be designed. If any of the respondents indicate any type of hearing impairment that hasn't been corrected, or if they have never had a hearing test they will be eliminated from the sample.

Musical preference will also be considered. This will be done through the use of a rank-order question asking the respondent to rank-order 5 major music

categories according to preference. The respondents who answer that they prefer rock music either 1st or 2nd, and country either 4th or 5th will be included in the sample, all others will be eliminated. In this way a comparable, incapable treatment situation can be set up.

Finally, of the remaining respondents in the sample group, 40 will be randomly drawn to participate in the study. These 40 will then be randomly assigned to the 4 treatment conditions, 10 per condition.

The sample will consist of undergraduate college-students at Michigan State University both male and female. They will consist primarily of advertising majors, and television and radio majors.

Message Construction. There will be 4, 30 sec. ads recorded and administered to three of the four treatment groups. Each ad's message will be on a different subject. The messages will be similar to the type of ads used in radio advertising. They deal with:

- 1) price-quality, 2) consumer service, 3) innovativeness,
- 4) environmental concern.

Ad #1. What makes a 5 dollar shirt worth 5 dollars? Workmanship. And workmanship is what you get from the members of the American Council of Clothing Manufacturers. They care enough to see that you get your money's worth, and they're not out to rip you off. With the American Council of Clothing Manufacturers it's a question of economics - they give you what you pay for. The American

Council of Clothing Manufacturers - they're working to make things better.

Ad #2. Have you ever purchased an item one day and then decided you really didn't like it the next? It's happened to most of us. And it usually means long lines and unhappy salesman when you try and return it. Well, the American Council of Clothing Manufacturers is on your side. Through the development of a new system of ordering and exchanging, your retailer can now take care of you as quick as a flash. And that helps make everyone a little happier. The American Council of Clothing Manufacturers - they're working to make things better.

Ad #3. It happens every year. Styles change, fashions improve, and new clothes are designed. And whether the new look is blue jeans or double-knits, the clothing industry helped develop it. You see they're constantly working with designers on new fabrics, new designs and are always 1 step ahead of fashion developments. And because they know your tastes will change, they're already working on new ideas. And although you might not see the results this year, you sure will the next. The American Council of Clothing Manufacturers - they're working to make things better.

Ad #4. Pollution. It's growing, spreading, getting the best of us, and it's not easy to stop. The only way to begin is with ourselves. People pollute whether it's through factories or by littering, one is no better than

the other. We've all got a responsibility. That's why as an industry we spent over 3 million dollars last year on pollution controls, and we're going to double that this year. You see, we feel that man deserves a breath of fresh air, and we're trying to see that he gets it. The American Council of Clothing Manufacturers - they're working to make things better.

These ads will be taken to a professional studio and recorded. A professional announcer will be used, and musical background selections that are unknown to the audiences. The procedures for recording will be:

1. The 4 ads will be recorded, vocal messages only, using no musical background, sound effects, or other gimmicks or message elements.
2. Each ad will then be played simultaneously with a tape of country music, mixed, and re-recorded in full on a two-track recorder. The result will be 4 ads with country music in the background.
3. This same procedure (as in step 2) will be followed but this time rock music will be used. The results will be 4 ads with rock music in the background.
4. The vocal message only will then be played and re-recorded on the two-track. This results in 4 ads with only the vocal message. It should be noted that since the vocal message is only recorded once, and reproduced three times, it eliminates any voice pattern variation between the different styles. Also, all recordings will

be done at 15 ips to assure quality reproduction.

Post-test or Copy Test Questionnaire. The post-test or copy test questionnaire will contain the same types of questions (completion, check-the-blank, semantic differential) as the pre-measure profile. They will however, make greater use of the semantic differential.

Before the questionnaires are administered they will also be pretested on an audience similar to the sample group using the actual recorded ads. Based on their responses, the questionnaires will be revised. Also, the audience will be instructed to check any questions or adjective scales which they feel don't apply to the type of question asked. Those questions that are checked by at least 20% of the respondents will be eliminated.

The first copy-test questionnaire will be administered to 3 of the 4 groups. Each group will be listening a different style of the ads, i.e. country. The fourth group will receive another type of questionnaire to be used as a control.

The first 3 copy-test group (receiving the recorded messages) will receive questionnaires with questions designed to obtain data in 6 areas: 1) learning, 2) commercial evaluation, 3) announcer evaluation, 4) background music evaluation, 5) evaluation of the sponsor, 6) definition of the target audience.

The control group's questionnaire will be concerned with a more general evaluation of the majority of organizations who are manufacturing the same product class. And, how they would rate an "IDEAL" organization. All the scales used will be chosen from scales which were found to be usable in evaluating message acceptability. The dimensions of safety, dynamism, and competency will be used.

Experimental Procedures. The subjects will be asked to individually come to a building when classes are not in session, 6:00 PM. Once there, they will be instructed to go to a certain floor where 4 rooms will be reserved. Each room will be for 1 of the 3 treatment conditions, and the control group.

When the students get to the designated floor they will be referred to a table where they will randomly draw a slip of paper from a box containing 40 slips of paper, 10 for each room. They will then open the paper and proceed to the room indicated on it.

Once in the room they will be asked to sit in a pre-arranged circular seating pattern around a tape recorder. The tape recorder will be situated in the middle of the group so that each subject will be of equal distance from the recorder. The control group will be seated normally since they are not exposed to any recorded messages.

After they are seated, each subject will be given a questionnaire and told to fill-in their name and student number and then turn the questionnaire over except for the control group. The 4, 30 sec. ads will then be played once through for the 3 treatment groups. The subjects will then be instructed to fill out the questionnaire, remain seated until everyone is finished, then dismissed.

CHAPTER 3

Results

To test the hypotheses listed above, an analysis of variance was performed for each of the three image dimensions (where D_1 = safety, D_2 = competence, D_3 = dynamism) and for each of the two definitions of the control variables, where B_1 = music interest, B_2 = clothing interest, (B_3 = liking of the background music). The results of the analysis of variance tests are presented in following tables.

TABLE 1. Analysis of Variance Summary

D_1 (Safety)		
Sources of Variance	df	F
A (treatment conditions)	3	6.73*
$B_{1,2}$ (control variables)	1	< 1.8
A X $B_{1,2}$	3	< 1.8
error	32	

TABLE 2. Analysis of Variance Summary

D ₂ (Competence)		
Sources of Variance	df	F
A	3	4.40*
B _{1,2}	1	<1.8
A X B _{1,2}	3	<1.8
Error	32	

TABLE 3. Analysis of Variance Summary

D ₃ (Dynamism)		
Sources of Variance	df	F
A	3	5.58*
B _{1,2}	1	<1.8
A X B _{1,2}	3	<1.8
Error	32	

* at $P < .05$

The mean values for each treatment group on all three image dimensions was then computed. The results of this computation are presented in table 4.

TABLE 4. Mean Summary Table

	safety	competence	dynamism	Av. $\bar{X}$
Rock Music	5.6	5.2	5.3	5.4
Country Music	4.5	4.1	3.9	4.2
Mess. Only	5.0	5.5	5.4	5.3
Control	4.1	5.4	4.6	4.7

A "t" test was computed for those respondents who were either neutral or disliked the accompanying background music for both the rock and country music treatment groups. $\angle$ These respondents were identified as those having a mean score of 5 on three general music evaluation scales (good-bad, annoying-pleasing, acceptable-unacceptable). $\angle$ These measures were taken disregarding treatment condition, i.e. country or rock. The N for this newly created group was 12.

To test (2) hypothesis "t" tests were computed between the above defined music dislike group, and the message only and control groups. The results on each of the 3 dimensions of the image for the message sponsor are presented below.

The significance of these results in relation to the hypotheses, working to either confirm or not confirm them, are as follows:

TABLE 5. "t" Test Summary

	message only	dimension
music dislike	1.2	D ₁
music dislike	2.1*	D ₂
music dislike	3.3*	D ₃

*See footnote 154.

Hypothesis 1: The type of musical accompaniment used in selected radio commercials can significantly affect the image of the message sponsor as perceived by the audience.
- confirmed.

Hypothesis 2: This image affect will be stronger among persons who dislike the musical accompaniment. - confirmed

Hypothesis 3: The musical accompaniment will have a greater affect upon the image of the message sponsor for those receivers who have a greater interest in music.
- not confirmed

Hypothesis 4: The greater the importance of the product to the listener, the less affect the accompanying music will have on his image of the message sponsor. - not confirmed.

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The critical value of "t" for a one-tail test is 1.725

CHAPTER 4

Discussion and Summary

The effect of music preference

The findings reported in the previous chapter show that music compatibility had, in this particular study, an influence upon the audiences' image of the message sponsor. Also, that this effect was present to greater or lesser degrees, on all three measured dimensions of the image of the message sponsor. A comparable, albeit negative influence, was demonstrated for the "incompatible" music treatment group.

The analysis of variance test results show that the effects were significant at a $<.05$ level across treatment conditions for each dimension. The significance of these tests are somewhat better understood in Table 4.

A summary of table 4 suggests that the dimensions of safety and dynamism show the greatest paired differences. The safety dimension had a control group mean of 4.1. This dimension, however, measured at 5.0 with the introduction of a verbal message in the message only treatment. But the introduction of two types of music to the verbal message dramatically changed these results.

With the introduction of rock music as background for the advertising message (which was the type of music preferred by the respondents) that treatment group's mean value was greater than the message only measure by +.6. Further, when country music was used in the background (the type of music least preferred by the respondents) that treatment group's mean value reached only 4.5.

The measures of the dynamism dimension were also strongly affected by the introduction of music. But in this instance the effect of disliking the music had a more pronounced effect than liking it. The dynamism dimension yielded a control group (no treatment) mean of 4.6. The inclusion of the message only treatment increased this value to 5.4 for their group. With the introduction of rock music in the background of the messages, the mean value increased to 5.3 for their group. But, with the introduction of the incompatible country music background, the mean value decreased to 3.9. This represents a 1.5 difference when compared to the message only treatment group.

The competency dimension of the image analysis also was sensitive to the incompatible music treatment. The results found are best viewed by their similarities on the scales for all the treatment conditions except one, the incompatible music treatment condition. This

condition again tended to drastically reduce the image measurement on this dimension. The mean value for this group of 4.1 represent a decrease of 1.4 from the message only treatment condition, and a decrease of 1.3 from the control group mean.

The discussion of these mean values per image dimension make clearer the significant analysis of variance results that confirm Hypothesis 1 above. Further, that this effect is not limited to only one dimension, but extends across dimensions of image formation as measured with the source credibility model.¹⁵⁵

Music's effect also seemingly is more potent than two logical mediating variables: musical interest, and message subject interest. As Hypotheses 3 and 4 above indicate, it was reasoned that these two subject pre-disposition variables would affect the impact of the various treatment conditions. It seemed that greater or lesser interest in music or in the message subject might tend to diminish or enhance the influence of the music in the message. This, however, was not confirmed. Instead, no evidence was found here to suggest that either of these variables had any meaningful-influence on the image of the message sponsor.

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The reader is reminded that source credibility research has demonstrated the importance of the safety, competency and dynamism dimensions on the attitude change process.

The impact of disliking the accompanying music

It was hypothesized earlier that disliking the accompanying music would significantly affect the image. In the analysis of the mean scores above this hypothesis was supported. It was found and reported that disliking the music significantly decreased the image scores across all 3 dimensions when compared to a control group's assessments.

A "t" test analysis was carried out between the music dislike group and the message only control group. The results of these tests (see table 5) found that in almost every instance the "music dislike" group's image evaluations were significantly lower than the control group.

These results suggest that it is seemingly much better to use no musical background at all than one which is incompatible with or disliked by the audience. The reason why the effect of disliking the music is much more pronounced than that of liking the musical accompaniment is unclear from these research findings. One can only assume that hearing compatible music tends somehow to diminish the messages effect so that it actually interferes with the formation of positive images.

Summary

The initial purpose of this study was to find out more about the effects of background music in radio advertising, in relation to image evaluation. The

results of this study support the fact that music in itself can affect the formation of images about the message sponsor.

The results of this study can be summarized as follows:

- 1) music preferences have a definite effect upon image formation;
- 2) this effect has a significant influence on image formation across the three levels of safety, dynamism, and competency;
- 3) high or low interest in music or, high or low interest in the message subject doesn't affect the image scores separately or in combination with the music message;
- 4) incompatible or disliked background music in advertisements has a strong negative effect on the sponsor's image;
- 5) compatible music seems to have its greatest affect on the safety dimension of images.

When one views these results in relation to the fact that they were obtained on the basis of 4, 30-sec ads played one time through, the impact is even greater. To think that a total message time of only 2 minutes resulted in such differences is rather surprising. The impact of such a measure over the life of a campaign should result in even greater differences.

The results of this study offer some interesting findings which can be useful to an advertiser considering using music within a message. These results support the statement that one should be certain to use music that is compatible to the preferences of his audience. Music can

either add to or enhance the message sponsor's image evaluation. But perhaps more importantly, it can significantly hinder the formation of a positive image if the music is not compatible to the audience's musical preferences.

Implications for future research

These findings stimulate many questions about the effects of music in a variety of message uses. And, since this is an area of very limited research, the possible areas for future research are enormous.

As more and more music begins to find its way into advertising, new and better ways of evaluating its contributions and performances should be designed. At present, this attempt to identify the effects of music when used in advertising messages is the only such attempt in the field. And these effects were measured only on three image dimensions.

Other questions that one might raise are: What other affects does music have on other dimensions? What's music's affect on learning, and recall? How much music should be used, and do different elements affect different areas? What are the effects of repetition?

Jingles also offer some music research opportunities, and they are very much a part of the modern advertiser's tool kit. Their popularity can be heard daily on any commercial radio station. But what are the

effects of jingles? Are they any more effective than simple musical accompaniment? Until ways of determining the answers to these questions are found, "students" of advertising may never know whether they're using music to its best advantage or not.

In summary, one can say that the areas open for research dealing with music and its use and effects are seemingly limited only to the imagination and inquisitiveness of the researcher himself. Music, as a message element in advertising, has been shown in this study to exert some independent influence on the sponsor's images. Further, study might better define the limits of such influence.

Limitations

There are three major limitations of this study. The first is concerned with the design itself. Because this study used an "after only with control group" design, it is fraught with the basic criticisms of this techniques of researching. Further, the design was additionally limited through intentionally restricting the research to radio advertising which in itself was simulated and administered in an unnatural setting with forced exposure.

Secondly, the sample size of the study was small (N=40). Also, the respondents were limited to students. Because of this the inference across populations is very limited.

Finally, the analysis of the message sponsor's image was limited to a rather intangible characteristic, image. The effects were not measured on a product or a service, or, tied closely to sales. Instead, a product class image for a particular sponsor was measured.

But even in view of these limitations, the results of this should shed some light on the influence of music as a message element and, hopefully, initiate some additional research in the area.

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APPENDIX A

Name _____ Student No. _____

Questionnaire No. _____ (leave blank)

COPY TEST QUESTIONNAIRE

Section 1 (Please check the correct response.)

1. In one advertisement the Organization which sponsored the advertisements mentioned that they had developed a system of ordering and exchanging that was designed to help who?
 - a. the manufacturers
 - b. the retailer
 - c. the distribution center
 - d. the complaint department
2. According to one advertisement, "What makes a \$5.00 shirt worth \$5.00?"
 - a. the brand name
 - b. workmanship
 - c. labor
 - d. materials
3. The organization mentioned that it spent 3 million dollars on pollution. How was it spent?
 - a. on pollution campaigns
 - b. on air quality controls
 - c. on pollution controls
 - d. on developing standards for pollution
4. In one advertisement peoples' tastes were said to change. What does the Organization do in response to these changes?
 - a. develop new materials
 - b. hire designers
 - c. improve fashions
 - d. work on new ideas
5. The Organization mentioned that they wanted to see that you:
 - a. got your moneys worth
 - b. are made a little happier
 - c. are one step ahead
 - d. both a and b

Section 2 (Please check or fill-in the correct answer).

6. On the scales below please indicate how you would describe each commercial message. There is a scale for each message. Each scale contains 4 sets of adjectives ranging from plus 3 to negative 3, with the center blank (0) representing the neutral point on the scale.

For example, if you would describe one of the commercials as being very pleasing, you would check the plus 3 point on the scale as indicated below and so on for each set of adjectives.

	Pleasing	X										displeasing
	+3	+2	+1	0	-1	-2	-3					
Generally, I would describe:												
Commercial #1 as:												
believable	—	—	—	—	—	—	—					unbelievable
misleading	—	—	—	—	—	—	—					truthful
influential	—	—	—	—	—	—	—					uninfluential
uninformative	—	—	—	—	—	—	—					informative
	+3	+2	+1	0	-1	-2	-3					
Commercial #2 as:												
truthful	—	—	—	—	—	—	—					misleading
uninformative	—	—	—	—	—	—	—					informative
influential	—	—	—	—	—	—	—					uninfluential
unbelievable	—	—	—	—	—	—	—					believable
	+3	+2	+1	0	-1	-2	-3					
Commercial #3 as:												
influential	—	—	—	—	—	—	—					uninfluential
misleading	—	—	—	—	—	—	—					truthful
believable	—	—	—	—	—	—	—					unbelievable
uninformative	—	—	—	—	—	—	—					informative
	+3	+2	+1	0	-1	-2	-3					
Commercial #4 as:												
uninformative	—	—	—	—	—	—	—					informative
believable	—	—	—	—	—	—	—					unbelievable
misleading	—	—	—	—	—	—	—					truthful
influential	—	—	—	—	—	—	—					uninfluential
	+3	+2	+1	0	-1	-2	-2					

7. I would describe the announcers in the commercial as being roughly: ___older than I am, ___about the same age, ___younger than I am.
8. How would you agree or disagree with the following statement?
The announcer's choice of words and sentences used in the ads sounded like the kind I might use.
___strongly agree, ___agree, ___neither agree nor disagree, ___disagree, ___strongly disagree.
9. On the scales below please indicate how you would describe the announcers voice. Please use the same procedure as you used in question 6.

Generally, I would describe the announcers voice as:

pleasant	—	—	—	—	—	—	—	unpleasant
bad	—	—	—	—	—	—	—	good
friendly	—	—	—	—	—	—	—	unfriendly
insincere	—	—	—	—	—	—	—	sincere
	+3	+2	+1	0	-1	-2	-3	

10. On the scales below please indicate how you would describe the background music. Please follow the same procedure that you used in questions 6 and 9. If no background music was used please go on to the next question.

Generally, I would describe the background music as:

acceptable	—	—	—	—	—	—	—	unacceptable
bad	—	—	—	—	—	—	—	good
modern	—	—	—	—	—	—	—	old fashioned
annoying	—	—	—	—	—	—	—	pleasing
	+3	+2	+1	0	-1	-2	-3	

Section 3 (Please check or fill-in the correct answer.)

11. What is the name of the Organization that sponsored the ads? _____
12. What was their slogan? _____
13. On the scales below please indicate what type of people you believe the Organization were aiming their advertisements at? Please follow the same procedure you used in questions 6, 9, 10.
I believe the Organization was trying to reach people that are:
- | | | | | | | | | |
|-------------|----|----|----|---|----|----|----|---------------|
| old | — | — | — | — | — | — | — | young |
| modern | — | — | — | — | — | — | — | old fashioned |
| introverted | — | — | — | — | — | — | — | extroverted |
| upper class | — | — | — | — | — | — | — | lower class |
| | +3 | +2 | +1 | 0 | -1 | -2 | -3 | |
14. Who would you say that the ads were aimed at more?
_____ males _____ females _____ both
15. On the scales below please indicate how you feel about or would describe the Organization that sponsored the advertisements. Please follow the same procedure you used in questions 6, 9, 10, & 13.

Generally, I feel that the Organization which sponsored the advertisements is:

Friendly	—	—	—	—	—	—	unfriendly
untrustworthy	—	—	—	—	—	—	trustworthy
agreeable	—	—	—	—	—	—	disagreeable
unpleasant	—	—	—	—	—	—	pleasant
just	—	—	—	—	—	—	unjust
unskilled	—	—	—	—	—	—	skilled
experienced	—	—	—	—	—	—	inexperienced
uninformed	—	—	—	—	—	—	informed
qualified	—	—	—	—	—	—	unqualified
untrained	—	—	—	—	—	—	trained
concerned	—	—	—	—	—	—	unconcerned
meek	—	—	—	—	—	—	aggressive
reliable	—	—	—	—	—	—	unreliable
non-innovative	—	—	—	—	—	—	innovative
modern	—	—	—	—	—	—	old fashioned
	+3	+2	+1	0	-1	-2	-3

THANK YOU!

Name _____ Student No. _____

Questionnaire No. _____ (leave blank)

COPY TEST QUESTIONNAIRE

Section 1

1. On the scales below please indicate how you would describe or how you feel about the majority of clothing manufacturers. These are the actual PRODUCERS of the garments, NOT the retailers. The scale contains a set of 15 adjectives ranging from plus 3 to negative 3, with the center blank (0) representing the neutral point on the scale. For example, if you would describe most clothing manufacturers as being very honest, you would check the plus 3 point on the scale as indicated below and so on for each set of adjectives.

	honest	X								dishonest
		+3	+2	+1	0	-1	-2	-3		
Generally, I would describe the majority of clothing manufacturers as being:										
Friendly										unfriendly
untrustworthy										trustworthy
agreeable										disagreeable
unpleasant										pleasant
just										unjust
unskilled										skilled
experienced										unexperienced
uninformed										informed
qualified										unqualified
untrained										trained
concerned										unconcerned
meek										aggressive
reliable										unreliable
non-innovative										innovative
modern										old-fashioned
		+3	+2	+1	0	-1	-2	-3		

Section 2

2. On the scales below please indicate how you would describe your IDEAL clothing manufacturer. Please follow the same procedures that you used in answering question #1. Again, this is the actual PRODUCER of the garment, NOT the retailer.

I believe the IDEAL clothing manufacturer should be:	
experienced	inexperienced
unskilled — — — — —	skilled
qualified — — — — —	unqualified
uninformed — — — — —	informed

trained	—	—	—	—	—	—	untrained
non-innovative	—	—	—	—	—	—	innovative
aggressive	—	—	—	—	—	—	meek
unreliable	—	—	—	—	—	—	reliable
concerned	—	—	—	—	—	—	unconcerned
old-fashioned	—	—	—	—	—	—	modern
friendly	—	—	—	—	—	—	unfriendly
untrustworthy	—	—	—	—	—	—	trustworthy
agreeable	—	—	—	—	—	—	disagreeable
unpleasant	—	—	—	—	—	—	pleasant
just	—	—	—	—	—	—	unjust
	+3	+2	+1	0	-1	-2	-3

THANK YOU!

Name _____ Student No. _____
Permanent Residence Zip Code _____ Phone No. (Local) _____
Quest. No. _____ (Leave Blank)

CONSUMER PROFILE QUESTIONNAIRE

Section 1 (Please check or fill-in the correct answer).

1. Sex (1) _____ Male (2) _____ Female
2. Race (1) _____ Black (2) _____ White (3) _____ Other
3. Year in school (1) _____ Fresh. (2) _____ Soph. (3) _____ Jrn
(4) _____ Snr. (5) _____ Grad.
4. Major or intended major _____
5. Approx. annual combined income of family?
(1) _____ Less than 10,000 (4) _____ 20,001 - 25,000
(2) _____ 10,001-15,000 (5) _____ over 25,000
(3) _____ 15,001-20,000
6. How would you describe the size of the area in which you spent the majority of your life in?
(1) _____ A large city (Population 100,000 or more).
(2) _____ A small city (Population 50,000-99,999)
(3) _____ A town or village (Population 25,000-49,999)
(4) _____ A rural area
(5) _____ Other
7. How long did you reside there? _____ (in years)
8. Have you ever had a hearing test? (1) _____ Yes (2) _____ No
(3) _____ Don't know
If yes, were any hearing impairments diagnosed?
(1) _____ Yes (2) _____ No
If yes, has it been corrected? (1) _____ Yes (2) _____ No

Section 2 (Please check or fill-in the correct answer).

9. Do you own a record or tape player? (1)___Yes
(2)___ No
10. Do you collect records or tapes? (1)___Yes (2)___No
11. Approximately how many records or tapes do you presently own? _____
12. How often would you say you purchase records or tapes?
(1)___ Regularly (2)___ Frequently (3)___ Occasionally
(4)___ Seldom
13. Do you own or have frequent access to a radio?
(1)___ Yes (2)___ No
14. On the average how often do you listen to the radio per day? (1)___ Regularly (2)___ Frequently
(3)___ Occasionally (4)___ Seldom (5)___ Never
15. Please rank in order the following types of music in terms of those which you most prefer to listen to: Please number them with 1 being the type of music you most prefer and so on to 6 being the type of music you least prefer. (Please number all types).
(1)___ Folk (2)___ Rock (3)___ Country (4)___ Classical
(5)___ Soul
16. On the average, approximately how many hours do you spend per day listening to music?
(Please circle) 1 2 3 4 5 6 7 7 9
17. Do you play a musical instrument? (1)___ Yes (2)___ No
If yes, which instrument? _____
18. Have you ever taken a music appreciation course?
(1)___ Yes (2)___ No

Section 3 (Please check or fill-in the correct answer).

19. Do you belong to any clubs or organizations?

(1)___ Yes (2)___ No

If yes, how would you describe your participation?

(1)___ Heavy (2)___ Medium (3)___ Light

20. On the scales below please indicate how you would describe yourself. The scales for each of the 4 sets of adjectives run from 3 to 3 with the fourth blank (the middle one) being the neutral point on the scale. For example, if you would describe yourself as very beautiful, you would check the 3 point on the scale as indicated below.

beautiful $\frac{X}{3}$ 2 1 0 1 2 3 ugly

I would describe myself as:

extroverted	___	___	___	___	___	___	___	introverted
conservative	___	___	___	___	___	___	___	liberal
active	___	___	___	___	___	___	___	passive
cautious	___	___	___	___	___	___	___	adventuresome
	3	2	1	0	1	2	3	

21. Compared to your friends would you say that you are

(1)___ More active (2)___ less active

22. Approximately what percentage of your income (after tuition, books, etc.) do you spend on clothing?
_____ %

23. How important do you think clothing is to your personal appearance?

(1)___ Important (2)___ neutral (3)___ unimportant

24. For most people you know, how important are clothes in their forming an impression of people.

(1)___ very important (2)___ important (3)___ neutral

(4)___ not very important (5)___ unimportant

25. If you were given \$100 to spend on only one of the following, which would you spend it on?

(1)___ entertainment (2)___ transportation

(3)___ travel (4)___ clothing (5)___ auto accessories

(6)___ furniture

10/1/2

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