

Music Preferences and Behavioural Patterns of Adolescents in Enugu Town, Nigeria: Implications for Development

Ijeoma Iruka Forchu, (Ph.D.)

Institute for Development Studies/Department of Music, University of Nigeria, Nsukka.

PO box 9253, Enugu, Enugu State, Nigeria

E-mail: ijeforchu@gmail.com

Abstract

Music which is reflective of the values and attitude of a society, constitutes an important aspect of life of the adolescents and consequently takes up an important portion of their time. It not only forms part of the medium through which many morally decadent concepts and values are expressed and disseminated, but also proffers music technological tools for combating many social ills. This research aims to ascertain whether, and to what extent preference of musical styles affect behavioural patterns that influence human development in adolescents. Employing quantitative and qualitative approaches, this study investigates the relationship between musical preferences and behavioural patterns of adolescents between the ages of fourteen and nineteen resident in Enugu town. It observes a significant relationship between musical content and corresponding behavioural patterns among adolescents in Enugu. It argues that behavioural patterns influence the means and rate of development.

Keywords: Implication, Music preferences, Behavioural patterns, Development, Adolescents.

1. Introduction

Music has always been very important in the lives of people throughout all ages. Since adolescents spend more time listening to music than any other age group, Christensen and Roberts (1998) posit that music is more crucial in their lives than others. Halle (2003), argues that as a result of the emotional conflict and unrest caused by the developmental challenges of adolescence, there is an increased demand for mood regulation by the adolescent. The importance of music at this stage is that it is not only a mood regulator but is readily and easily available, (Schwartz and Fouts, 2009). Nigerian adolescents, like their counterparts all over the world spend a lot of time listening to music, particularly popular music. Most of them come in contact with this art every day through radio, television, public address systems, telephones and the internet.

At such a time as this, in an age and society where aggressive material culture is invading every segment of the society, the manifold problems and ills in the society is seen in the general moral decadence and escalating crimes rates. Unfortunately, music constitutes part of the medium through which many of these concepts and values are expressed and disseminated. This is seen in the existence of a high incidence of music with deviant musical contents which deal with drugs, promiscuity, hooliganism, violence and defiance to constituted authority. As a result of the fact that adolescents spend a lot of time listening to music, they invariably come in contact with music of this nature, through which these deviant values and concepts are expressed and propagated. In Sierra Leone, Fofana (2010), reported that it is widely believed that hip hop musicians provide incitement for street gangsterism which fuel drugs and violence in the streets of Freetown through the lyrics and musical content of their music. Schwartz and Fouts (2009) and Morre and Baker (2009) indicate a correlation between musical preferences and behavioural patterns in people in general and also among adolescents, in European and North American societies. Unfortunately, this scholar has not come across any similar studies carried out in Nigeria, or Africa with which to compare with and determine if this phenomenon reported by these scholars in Europe and America applies to African adolescents, and if so, to what extent.

It is against this backdrop therefore, that this study intends to ascertain whether, and to what extent music aesthetic sensibilities affect behavioural patterns of adolescents in Enugu town. It also seeks to make some data based recommendations aimed at protecting adolescents from the influence of deviant music and enhancing cultural transformation and human development through choice of music.

This study aims at providing empirical responses to the following research questions.

1. Is hip hop the preferred music type of Nigerian adolescents resident in Enugu city?
2. Are Nigerian adolescents affected by song texts more than by any other aspect of music?
3. Is there any relationship between types of music and behavioural patterns?
4. Is there any relationship between song texts and behavioural patterns?

In furtherance of the search for answers to the research questions above, the following null hypotheses were proposed:

Ho: Hip hop is not the preferred music genre of Nigerian adolescents resident in Enugu city.

Ho: Nigerian adolescents are not affected more by song texts than any other aspect of music.

Ho: There is no relationship between types of music and behavioural patterns.

Ho: There is no relationship between song text and behavioural patterns.

1.1. Music Technological Tool

Adolescence is a crucial stage in the development of an individual, as it is difficult to teach and refine character after this age Ruhi (2007). It is therefore, of utmost importance to pay attention to phenomena that influence and empower the capabilities of adolescents in developing potentials and resources that foster or, deter their commitment to social, cultural and material transformation and development. Adolescence therefore is an important period in studying the relationship between music preferences and behavioural patterns, one of such phenomena. As a result of their heightened sensitivity and inquisitiveness, they could derive answers to life's puzzles from music and its lyrics with which they are closely in contact.

The product of this research offers music technological tools to the society, and the possibility of channelling it to use as an implement for transformation. By identifying the relationship between music preferences and behavioural patterns, the product of this study may guide parents, guardians and teachers to the choice of appropriate music which will positively contribute to the proper upbringing of adolescents. Focusing the study on Enugu, a small area, allows for an in-depth study of the phenomenon. This is important, particularly as there has been no known existence of any study yet of this nature in the sub region of West Africa.

This investigation covers the musical preferences of adolescents between 14 and 19 years in Enugu, the capital of Enugu state, situated in the South Eastern region of Nigeria. Enugu town was chosen for this investigation because of its proximity to this researcher and easy access to the adolescents in the town. In addition, the available resources were not adequate to carry out the research on a wider scale. This age-group was about 58 369 in number, N. P. C. (2006), and constituted about 18% of the total population of Enugu. This age group is mainly students. The indigenous people of Enugu belong to the Igbo ethnic group.

2. Cause and Effect

Virtually all the available literature on the musical preferences and behavioural patterns of adolescents was drawn from the studies carried out in Europe, Canada and the United States of America. This is because there is a dearth of literature on this topic in Africa. Available literature closest to implication of musical preferences on the behavioural patterns in Africa mainly cursorily treats the influence of musical contents on people in general.

Halle (2003), argues that as a result of the emotional conflict and unrest caused by the developmental challenges of adolescence, there is an increased demand for mood regulation by the adolescent. Unfortunately, mood regulatory strategies are not yet fully developed at this stage, hence the importance of any and all possible resources of coping at their disposal. Music which is also a mood regulator comes in handy as it is readily and easily available. Herein lies its importance and its related emotional experiences, at this developmental stage Arnett (1992), and Schwartz and Fouts (2003). Accordingly, adolescents are associated with intense need for coping and correspondingly, heightened demand and love for music. It is at this stage that the foundation of coping in adult life is laid. By the middle teens an increased mastery of the use of effective coping techniques is usually achieved.

Juslin and Sloboda (2001), Sherer and Zentner (2001), and Juslin and Laukka (2004) observed that the importance of music lies in its power to evoke emotions. This is seen in the subjective experience of people in the ability of music to heal, make people happy or sad, rejuvenate body and spirit, comfort and achieve many other feats. Berlyne (1971) explained that musical preferences are determined by the level of arousal that can be achieved by listening to particular music genres. Konecni (1975), Konecni and Sargent-Pollock (1976) argue that musical preferences are not necessarily conditioned by the ability of music to produce certain levels of arousal, but since music is used to alter levels of stimulation, the preferred musical genres are those music that have the ability of fulfilling the demands of the given situation. Many scholars indicate that the preferred genres by adolescents are consistent in the following themes which reflect their deep emotional needs and state of mind: love, autonomy, identity and sexuality. These are reflected in the melody, harmony, intensity, rhythm, song text, instrumentation, social setting and presentation. Also the preferred music genres may change over time in order to meet these demands.

There is a general consensus on the correlation between musical preferences and behavioural patterns of adolescents, as held by many scholars including, Delsing, Bogt, Engels and Meeus (2007), Arnet (1992), North and Hargreaves (2007), Schwartz and Fouts (2009), Moore and Baker (2009) and Lamont and Webb (2009). Roberts, Dimsdale, East and Friedman (1998), argue that for the fact that adolescents are drawn to music that express their inner feelings, youth that are likely to be involved in deviant behaviours (use of hard drugs, hooliganism, sexual promiscuity, excitement seekers without considering the risks involved and defiance to constituted authority) are those who experience strong negative emotions stimulated by music that they constantly listen to. In other words, since their emotions are deviant they are drawn to deviant music which stimulates them to act out their inner feelings. They are thus more likely to take part in deviant behaviours. They suggest that music does not cause antisocial behaviours, but preferences of antisocial music may indicate underlying emotional disturbances and psychological vulnerability. In accord, Arnett (1992) posit a strong correlation between reckless behaviour and preferences of heavy metal and rap music. They therefore regard the role of personality trait very significant in determining music aesthetic sensibilities. Johnson, Jackson and Gatto (1995) Zillman and Gan (1997), insist that preferences of particular music genres are responsible for particular behavioural patterns. By listening to particular music constantly, the thought processes are excited, thereby stimulating certain behavioural patterns. Carpentier, Knobloch and Zillman (2003), note a strong relationship between habitual rebelliousness, defiance, disinhibition and hostility, and the amount of time spent listening to music with defiant themes. They linked the preference of defiant music to lack of restraint, hostility, and the ability to initiate rebelliousness rather than being provoked into it.

Baker and Bor (2008) insist that the evidence of this concept is circumstantial. Dent and Gaif (1992) argue that while music plays a very important role in conditioning behavioural patterns of adolescents, other factors such as social, biological and environmental dynamics also contribute to this relationship. African scholars, such as Okafor (2005) and Agu (2008), postulate that song texts are more important and influential than other aspects of music. Instrumentation, intensity, rhythmic patterns and mode of performance are also viewed as significant in influencing behavioural patterns. Thus, while scholars concur that there is a strong link between personality and music preferences, they differ on the cause and effect.

Having noted the power of the cultural, social and physical environments to condition values, attitudes and conducts of individuals, it is germane therefore to recognize that music also plays a very important role in behavioural patterns of individuals. This is especially so, since cultural associations of music is an essential factor in the appreciation of music. The development of musical taste in adolescents is not entirely due to the music sound alone. The social, emotional, physiological, psychological and cultural dimensions are also involved in the formative influences on musical preferences of the young adult.

Music, being a catharsis, is used by adolescents in the expression of their personalities. It follows therefore, that adolescents are likely to be attracted to music that reflect their personality, aspirations and experiences. Thus they have affinity for such genres that project their personalities. On the other hand, since they spend a lot of their time listening to music, the themes of these songs naturally influence them. Accordingly, listening to music whose song text has accepted moral codes, by the rebellious adolescent will likely influence him to more moderate behavioural patterns. Conversely, listening to music with deviant themes will aggravate the inherently deviant behaviour.

Song text is seen by most scholars as an influential and most important singular aspect of music. Language which is incorporated into music is very important because it affects and sometimes determines thought processes. This greatly influences the way the world is viewed by the adolescent, and in consequence, the generation of values, attitudes and behavioural patterns. It is therefore, important to approach the study of the relationship between musical preferences and behavioural patterns holistically, taking into cognizance the interaction and effects of personality characteristics, social institutional and situational determinants of musical aesthetic sensibilities.

3. Methodology

The research instruments for the collection of primary data were the 'Musical Preferences and Behavioural Patterns' questionnaire which was developed specially for this investigation, in addition to focus group interview. The questionnaire and the guide for the interview were designed to contain relevant questions that would elicit accurate responses to the preferred music genre and type; the most influential musical aspect; the possible existence of relationship between types of music, song texts and behavioural patterns of Nigerian adolescents resident in Enugu city.

In order to ensure the inclusion of all representations of the socio-economic and educational strata of the adolescents in Enugu, adolescents in secondary and tertiary institutions, those undergoing vocational training, the employed and

unemployed adolescents were sampled. Furthermore, adolescents in all the ten quarters of Enugu town were represented.

The sample size was selected based on the Yamane (1967) formula:

$$n = \frac{N}{1 + N(e)^2}$$

n = the desired sample size

N = population of study

e = level of significance i.e. 0.05

$$n = \frac{58\,369}{1 + 58\,369(0.05)^2} = 397.3, \text{ approximately } 400$$

Girls constitute roughly half of the whole population of adolescents. Proportionate stratified random sampling technique was employed, which resulted in equal proportion of boys and girls, 200 boys and 200 girls being administered questionnaires. Since most of the adolescents in this age group are students (about 70% of adolescents), particularly in the senior secondary school, students from two secondary schools from each of the ten quarters of Enugu town were selected. Ten students from each of the twenty two secondary schools chosen were administered questionnaires. Questionnaires were distributed to ten students (five males and five females) each from three tertiary institutions in the town. 119 questionnaires (60 to males and 59 to females), representing 30% of adolescents who are employed in various jobs as hair dressers, house helps, apprentices (mechanics, vulcanisers, electricians, and welders), barrow-pushers, conductors and the unemployed were distributed. The selection of the respondents was based on the most co-operative adolescents within the strata. In all a total number of 400 questionnaires were distributed.

Field assistants who had good command of English language and Igbo (the local language) were used to administer the questionnaire to the respondents who were either illiterates or semi-illiterates. They translated the questions into Igbo and explained to the adolescents how to respond appropriately to the questions. In cases of illiterate respondents the field assistants filled in the questionnaires from the oral responses of the respondents.

Focus group interview was also employed. Tables and percentage were used for the presentation and description of musical preferences, while chi-square correlation analysis was employed in the relationship between behavioural patterns and musical preferences.

4. Findings

A total of 400 questionnaires (200 to boys and 200 to girls) were distributed to selected adolescents resident in Enugu city. Out of this number, 172 males and 146 females returned the questionnaires, making a total number of 321. Three however, did not indicate their sexes.

Emotional related goals emerged as the most salient reason for engagement in music, 109 (37.6%). This is followed by the aesthetic appreciation of rhythm 68 (22.7%), melody 56 (18.7%), song text 50(16.7%), educative purposes 1 (0.3%) and harmony 16(5.3%). A total of 112 (34.9%) of respondents indicate that the most important aspect of music to them is rhythm, 92 (29.2%) specified melody, while 71 (22.5%) point to song text as the most important singular element of music. For 26 (8.3%) of respondents it is harmony, 9 (6%), loudness, and 1 (0.3%), the timbre.

The favourite music of adolescents covers a wide range of genres. Popular music in general is the most preferred genre. 125 out of 321(38.9%) respondents indicate that their favourite music belongs to the style of hip hop, while 93(29%) have gospel music, and rhythm and blues 31 (9.7%) as the styles of their favourite music. The favourite music of the remaining 22.4% of respondents is distributed among disco, blues, traditional Igbo music, reggae, highlife, church music and makosa. Hip hop is the favourite, followed by gospel music. While more boys (44.8%) than girls (31.5%) prefer hip hop music to any other style, more girls (32%) than boys (25%), prefer gospel music to any other type of music. Nigerian versions of these types are preferred by both sexes.

5. Test of Hypothesis

Four null hypotheses were empirically tested in this study using chi-square statistical tool. Results of the empirical tests are shown below.

Ho: Nigerian Hip hop is not the preferred music genre of Nigerian adolescents resident in Enugu city.

In testing the hypothesis above the chi-square value of 285.343 which was statistically significant at 0.000 level, was obtained. From the result of the analysis ($p < 0.05$), this implies that the null hypothesis which states that Nigerian hip hop is not the most favoured genre of music by adolescents resident in Enugu town is rejected and the alternative one substituted. This therefore means that Nigerian hip hop is the most favoured musical genre by adolescents resident in Enugu.

Ho: Adolescents in Enugu are not affected more by song text than by any other aspect of music.

In testing the hypothesis above, shown on table 1, a chi-square value of 29.302 was obtained (5 d.f) which was significant at 0.000 level. This means that there is a statistically significant difference in ($p < 0.05$) the influence of song text on adolescents more than any other aspect of music. The null hypothesis is rejected. The behaviour of adolescents resident in Enugu urban area are affected more by song texts than any other aspect of music.

Ho: There is no correlation between preferences of music types and behavioural patterns of adolescents in Enugu.

In testing this hypothesis, illustrated on table 2, the following behavioural patterns were used as parameters for measuring deviant behavioural patterns: substance use, seeking excitement even when it endangers lives, hooliganism, sexual activity and use of condom. The most popular musical style among adolescents, hip hop was also used.

There is no statistically significant difference in preference of hip hop between users of substance and non users, with a chi-square value of 0.882, $p = 0.348$ and ($p > 0.05$); excitement seekers and non excitement seekers, with chi-square value of 1.324, $p = 0.250$ ($p > 0.05$); sexually active and non sexually active ones, with chi-square value of 1.142, $p = 0.285$, ($p > 0.05$); those who use condom and those who do not use condom, with chi-square value of 2.889 $p = 0.089$, ($p > 0.05$); and those who are involved in hooliganism and those who do not take part in hooliganism, with chi-square value of 2.855, $p = 0.091$, ($p > 0.05$). This implies that behavioural patterns have no significant relationship to music types, the null hypothesis is accepted.

Ho: Adolescents that do not listen to deviant song texts do not exhibit deviant behaviours.

Self-praise, love, sex and violent themes were used to measure deviant themes, while Godly themes was used to measure non-deviant themes. Involvement in deviant behaviours was indicated by use of substance, sexual activity, non use of condom in sex and seeking excitement even when it endangers lives. As shown on Table 3, chi-square result yielded statistically significant difference, the chi-square value of 10.117, p being equal to 0.001. $P < 0.05$ in the relationship between use of substance, and exposure to music with deviant themes of song texts. This means that the relationship between cigarette smoking and use of substance is significant, and not by chance. The null hypothesis is therefore rejected and the alternative one accepted. The alternative hypothesis indicates that adolescents who listen to deviant song texts are more likely to use hard drugs, than those who do not.

The test of correlation between deviant themes of song text and excitement shows a chi-square value of 2.459 ($p=0.117$); sex and deviant song text indicate a value of 3.81 1($p =0.051$); deviant song text and use of condom indicate a value of 3.560 ($p = 0.059$); while deviant song text and hooliganism show a value of 0.551 ($p = 0.458$). The chi square result shows all the p obtained to be more than 0.05. This means that there is no statistically significant difference in hooliganism, sexual activity and seeking dangerous excitement in the adolescents who listened to deviant song text and those who did not. Thus the null hypothesis stands in respect to these three behavioural patterns.

6. Discussion

This study shows that adolescents resident in Enugu town spend a lot of time on activities connected with music. This trend is not peculiar to adolescents in Enugu. Adolescents in all societies of the world, be it African, European, American, Asian and others, devote a significant amount of their time to musical activities – either making music themselves or using it in one way or the other (Juslin and Sloboda (2001), Sherer and Zentner (2001), and Juslin and Laukka (2004). Popular music is their favourite genre regardless of whether they are girls or boys. The Nigerian version of hip hop is the favourite music of adolescents resident in Enugu. This trend is in contrast to the situation in the 1980s when adolescents preferred foreign versions, especially North American popular music. The reason is because the Nigerian popular music of today is far broader in its range, and draws more from both universals and Nigerian cultures. This is as opposed to the past when Nigerian popular music based on traditional culture, was

mainly highlife, or purely poor imitations of Western styles. Unfortunately there is very low patronage of Igbo traditional music by adolescents.

Rhythm is the most appreciated component of music by the adolescents. This is no doubt as a result of the innate rhythmic potentialities in all Africans which is evidently being expressed by adolescents. Furthermore, it may be also connected to the abundant energy of youth which may find kinesthetic response to rhythm, a very important means of controlling, expressing and utilizing this energy.

Themes of song text rather than genres of music are more influential in determining behavioural patterns of adolescents in Enugu. This is because particular themes are usually not restricted to any particular genre. For example, the musical content of hip hop music could be based on topical issues, religious themes and even, violent and immoral themes. A pattern readily emerges when regular themes of song texts are viewed vis-à-vis behavioural patterns of adolescents. Generally, little deviant behavioural patterns were observed among those that were mainly exposed to song texts with wholesome themes. This could be directly attributable to the influence of the song texts. This permeates their minds and thoughts, and the result is observed in their behavioural patterns. Johnson, Jackson and Gatto (1995), Zillman and Gan (1997) and Carpentier *et al* (2003), concurred with this notion because they asserted that the musical content influences behavioural patterns of European and North American adolescents.

In the same vein, Carpentier *et al* (2003) posited a strong correlation between disinhibition, aggression, insolence and insubordination with habitual listeners of music with deviant themes of song texts. This may explain why adolescents who were often exposed to deviant song texts, were observably more prone to higher percentage of the use of drugs and tobacco, higher incidents of tyrannical behaviour, hooliganism, defiance, sexual promiscuity, and non use of condom. This trend was also observed by Schwartz and Fouts (2009), Moore and Baker (2009) and Lamont and Webb, (2009) in connection with similar studies carried out among adolescents in Europe, Asia and North America. Contrary to expectation, most of the adolescents resident in Enugu town who took part in the focus group interviews do not seem to realize the harmful effects of deviant song texts. They believe that they only enjoy the beauty of the music, particularly the rhythm, and since they do not pay attention to the corruptive song texts, it has no effect on them.

6.1 Implications for Development

Todaro and Smith (2011) explained that development is an infinite process that entails the quantitative and qualitative transformation of lives of individuals and society, through improvement in material infrastructures as well as social and cultural structures. The relationship between musical content and behavioural patterns of adolescents impact to varying degrees, on the core aspects of development – sustenance, self-esteem and human freedom.

Constant exposure to deviant musical content will possibly enhance malignant personality traits, such as use of drugs, sexual promiscuity, hooliganism and other undesirable conducts. These behavioural patterns are risky and can endanger the mental, psychological as well as the physical health of adolescents, thereby limiting the ability of adolescents. Accordingly, each one of these activities is capable of interfering with the acquisition of education, social and economic skills, and consequently, impinges on the ability of these youths to acquire necessary human needs such as sustenance, self-esteem and dignity which enhance development. The contrary will be the case with music that has wholesome themes. This in turn will influence their values, attitudes and behavioural patterns and consequently, pattern and rate of development.

7. Conclusion

This research has ascertained that popular music is the preferred music genre, and that Nigerian hip hop music is the favourite style of adolescents residing in Enugu town. Rhythm is the most appreciated component of music and these young people spontaneously and kinesthetically respond to it. There is no significant relationship between the preferred styles of music and the behavioural patterns of these adolescents. The musical contents particularly song texts, rather than the preference of style of music emerged more important in influencing behavioural patterns of adolescents resident in Enugu.

This study is in agreement with similar studies carried out in Europe and North America indicating that musical content is significant in influencing behavioural patterns of adolescents who constantly are exposed to the music. This investigation therefore showed that enhancing cultural transformation and human development through the choice of music will be best served by care and effort in helping adolescents to understand why they should eschew exposure to music that has unwholesome content, particularly those with deviant song texts.

Behavioural patterns and attitudes are very important in human development because, they are the forces that drive and direct the impetus and course of development. Since there is a correlation between musical preferences and

behavioural patterns, human development therefore, will also be affected by the musical choices of the present day adolescents, who will be the future's adult, and will be at the helms of the affairs and responsible for the direction of development in future. Optimizing the potentials of music as a tool for enhancing sustainable transformation of the society through the music-loving youth, is an enormous challenge in the contemporary society where aggressive material culture and moral decadence are invading every sector of the society, and music often constituting part of the medium through which these values are expressed and disseminated. The implication for development would be grave if a large segment of contemporary adolescents who will be the future leaders listen to musical content that can trigger negative behavioral traits.

8. Recommendations

The society exerts influence on everyone, especially the youths. It is therefore imperative that policy makers at the local and national level strive to ensure that the young are influenced by appropriate social forces. Educational institutions, parents, local and national governments and faith based organizations should make certain that beneficial environments in which their spirituality and morality can be properly nurtured, are available. Such environments should be one in which law and order are maintained, adequate social amenities available, and appropriate machineries that maintain the basic human rights of the adolescents, functional. It is essential that all possible arsenals be made available to them in order to encourage their optimal development. Since it will be futile to try to entirely isolate them from harmful elements of society, immense effort is necessary in order to equip them with the arsenals – spiritual, moral and functional education – which would enable them to assess and analyze the effect of the environment on their thoughts, values, emotions, attitudes and behaviours, with the aim of guiding them to good values, attitudes and conducts. Consequently, it is essential that they be warned of the harmful effects of exposure to perverse and corruptive musical contents as well as other vices in their environment.

Since there is a relationship between musical content and behavioural patterns, the latter can be influenced by teachers, faith based organizations and parents by encouraging the young to patronize music with wholesome contents, and to eschew music with corrupt contents. This trend whereby music is used to disseminate corrupt inclinations could be reversed and the potentials of music positively harnessed. Nongovernmental organizations and faith based organizations should sensitize musician to understand their vital roles in the society not only through the influence of their music, but also by their lifestyles, which exert great influence on the youth. In addition, laws should be enacted by the various tiers of governments in order to compel musicians to comply with certain standards of morality.

This study is by no means conclusive but merely serves as an inducement for further research in this new field of adolescents' psychology of music in ethnomusicology. Further case studies are highly recommended all over Africa in order to understand the effects of musical preferences to the attitude and behavioural patterns of adolescents and implications to sustainable human development.

9. Acknowledgements

We hereby express our gratitude to those who contributed in many ways to the success of this research. Our appreciation goes to Professor D. C. C. Agu, for his advice and suggestions, to Venerable Professor and Professor (Mrs) Onwasigwe for their support and encouragement. We are grateful to Odinaka Forchu and Robarts Forchu for their unreserved assistance in furnishing us with many gadgets and computer programmes and for their useful suggestions.

References

- Agu, D. C. C. (2008). The primacy of language in African music theory, practice and education. a keynote address presented at the 8th *National Conference of the Association of Nigerian Musicologists*, at the Adeniran Ogunsanya College of Education, Otto-Ijanikin, Lagos. June 2 – 6.
- Arnett, J. J. (1992). The soundtrack of recklessness. *Journal of Adolescent Research* 7 (3), 313 -331
<http://jar.sagepub.com/content/7/3/313> .
- Baker, D. F. and Bor, W. (2008). Can Music Preference Indicate Mental Health Status in Young People? *Australian Psychiatry*, 16 (4) 284 – 288.
- Berlyne, D. E. (1960). *Conflict, Arousal and Curiosity*. New York: McGraw-Hill.
- Konecni, J. V. (1982). Social Interaction and Musical Preferences. *The Psychology of Music*. New York: Academic Press.

- Konecni, V. J. (1975). The Mediation of Aggressive Behavior: Arousal Level Versus Anger And Cognitive Labelling. *Journal of Personality and Social Psychology*, 32, 706-712.
- Carpentier, F. D., Knobloch, S. and Zillman, D. (2003). Rock, rap and rebellion: comparisons of traits predicting selective exposure to defiant music. *Personality and Individual Differences*, 35 (7), 1643 – 1658. doi:10.1016/S0191-8869(02)00387-2.
<http://psycnet.apa.org/psycinfo/2003-08811-013>
- Christensen, P. G. and Roberts, D. F. (1998). *It's not only rock and roll: popular music in the lives of adolescents*. New Jersey: Hampton Press.
- Delsing, M. T., Bogt, T. M., Engels, C. M., Meeus, H. J., (2007). Adolescents' music preferences and personality characteristics. *European Journal of Personality*. 22 (2), 109 – 130.
<http://onlinelibrary.wiley.com/doi/10.1002/per.665>
- Dent, W. C. and Gaif, J. (1992). *Musical preferences as a diagnostic indicator of drug use research in Los Angeles High School*. [Screening Surveys and Biological Essays].
- Fofana, U. (December 5, 2010). Effect of hip hop music on violence among Sierra Leonean youths. [Radio series]. *Network Africa*. London, United Kingdom: British Broadcasting Corporation.
- Halle, T. G. (2003). Emotional development and well-being, in: Bornstein, M. C. and Davidson, L. (Eds.), *Well-being: Positive development across the life course. Crosscurrents in Contemporary Psychology*, pp. 125 – 128. New Jersey: Lawrence Erlbaum Associates.
- Johnson, J. D.; Jackson, A. L. and Gatto, L. (1995). Violent attitudes and deferred academic aspirations: Deleterious effects of exposure to rap music. *Basic and Applied Social Psychology*. 16 (1 and 2), 27 – 41
- Juslin, P. N. and Laukka, P. (2004). Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening. *Journal of New Music Research*, 33 (3), 217 – 238.
- Juslin, P. N. and Sloboda, J. A. (2001). *Music and emotion: theory and research*. New York: Oxford University Press.
- Lamont, A. and Webb, R. (2010). Short- and long-term musical preferences: What makes a favourite piece of music? *Psychology of Music*. 37(4), 303 – 311.
- Larson, R. (1995). Secrets in the bedroom: Adolescents' private use of media. *Journal of Youth and Adolescence*. 24 (5), 536 – 550.
- Moore, C. C. and Baker, F. A. (2009). Musical preferences of Argentines living in Australia. *Voices : A World Forum for Music Therapy*. Vol.9 (1), 7 – 20.
- National Population Commission (NPC). (2006). National Population Census Report, Abuja
- Okafor, R. C. (2005). *Music in Nigerian society*. Enugu: New Generation Ventures.
- Roberts, K., Dimsdale, J., East, P. and Friedman, L. (1998). Adolescent emotional response to music and its relationship to risk-taking behaviours. *Journal of Adolescent Health*. 23(1), 49 – 54.
[http://www.jahonline.org/article/S1054-139X\(97\)00267-X](http://www.jahonline.org/article/S1054-139X(97)00267-X)
- Ruhi Institute (2007). *Releasing the power of junior youth*. Florida: Palabra.
- Schwartz, K. D. and Fouts, G. T. (2009). Music preferences, personality style and developmental issues of adolescents. *Journal of Youth and Adolescence*. 32 (3), 205 – 213.
<http://link.springer.com/article/10.1023%2FA%3A1022547520656?LI=true>
- Sherer, K. R. and Zentner, M. R. (2001). *Emotional effects of music: production rules*. In P. N. Juslin and J. A. Sobodan (Eds.). *Music and emotion: theory and research*. (pp 361 – 392). New York: Oxford University Press.
- Todaro, M. P. and Smith, S. C. (2009). *Economic development*. (10th ed.). Essex: Addison-Wesley.
- Zillman, D. and Gan (1997). Musical taste in adolescence. In D. J. Hargreaves and A. C. North, (Eds.). *The Social Psychology of Music*. (pp. 161 – 187). Oxford: Oxford University Press.

Table 1: Song Text as the Most Important Musical Aspect

Most Important Musical Aspect	Song Text As Most Important Influence on Behaviour		Total
	No (%)	Yes (%)	
Melody	12 (13)	80 (87)	92
Rhythm	21 (20)	85 (80)	106
Harmony	2 (8)	24 (92)	26
Song text	30 (42)	41 (58)	71
Loudness	7 (37)	12 (63)	19
Other reasons	1 (100)	0 (0)	1
Total	73 (23)	242 (77)	315

$$X^2 = 29.302, p = 0.000$$

Table 2: Music Styles and Behavioural Patterns

Deviant behaviour	Musical Styles		X ²	P ≤ 0.05
	Hip hop (%)	Non hip hop (%)		
Use of substance	8 (6.6)	8 (4.2)	0.882	0.348
Non use of substance	114 (93.4)	184 (95.8)		
Excitement seeking	21 (30.9)	46 (39.3)	1.324	0.250
Non excitement seeking	47 (54.7)	71 (60.7)		
Sexual activity	24 (19.4)	29 (14.8)	1.142	0.285
Non sexual activity	100 (80.6)	167 (85.2)		
Use of condom	15 (12.1)	13 (10.7)	2.889	0.089
Non use of condom	109 (87.9)	108 (89.3)		
Hooliganism	19 (15.3)	18 (9.1)	2.855	0.091
Non hooliganism	105 (84.7)	179 (90.9)		

Source: Field survey 2011

Table 3: Deviant Behaviour and Theme of Song Text

Risky behaviour	Theme of music		X ²	p-value
	Godly matters (%)	Non Godly matters (%)		
Use of hard drugs	0 (0.0)	16 (8.2)	10.117	0.001
Non use of hard drugs	117 (100.0)	179 (91.8)		
Excitement seeking	32 (28.1)	70 (36.8)	2.459	0.117
Non excitement seeking	82 (71.9)	120 (63.2)		
Sexual activity	12 (10.3)	36 (18.7)	3.811	0.051
No sexual activity	104 (89.7)	157 (81.8)		
Use of condom	8 (7.3)	28 (14.6)	3.560	0.059
Non use of condom	102 (92.7)	164 (85.4)		
Hooliganism	12 (9.3)	25 (12.6)	0.551	0.458
Non hooliganism	110 (90.7)	174 (87.4)		

Source: Field survey, 2011

This academic article was published by The International Institute for Science, Technology and Education (IISTE). The IISTE is a pioneer in the Open Access Publishing service based in the U.S. and Europe. The aim of the institute is Accelerating Global Knowledge Sharing.

More information about the publisher can be found in the IISTE's homepage:

<http://www.iiste.org>

CALL FOR PAPERS

The IISTE is currently hosting more than 30 peer-reviewed academic journals and collaborating with academic institutions around the world. There's no deadline for submission. **Prospective authors of IISTE journals can find the submission instruction on the following page:** <http://www.iiste.org/Journals/>

The IISTE editorial team promises to review and publish all the qualified submissions in a **fast** manner. All the journals articles are available online to the readers all over the world without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. Printed version of the journals is also available upon request of readers and authors.

IISTE Knowledge Sharing Partners

EBSCO, Index Copernicus, Ulrich's Periodicals Directory, JournalTOCS, PKP Open Archives Harvester, Bielefeld Academic Search Engine, Elektronische Zeitschriftenbibliothek EZB, Open J-Gate, OCLC WorldCat, Universe Digital Library, NewJour, Google Scholar

