

A Correlational Analysis of Music Preferences and Behavioural Patterns of Nigerian Adolescents Resident in Enugu Town: Implications towards Development

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Abstract

The inherent effect of music on man is an established phenomenon, hence the existing concept of the relationship between musical preferences and behavioural patterns in people, in general, and particularly among adolescents. The Nigerian social environment is replete with a wide array of challenges and vices that ruin not only the adolescents, but also other members of the society, thereby hindering transformation and human development. Music, which is reflective of the values and attitude of the Nigerian society, constitutes an important aspect of life of the adolescents and consequently takes up an important portion of their time. Thus, adolescents in particular, because of their critical stage in life, are faced with serious social, cultural and economic challenges. Music not only creates a challenge in itself, but also proffers music technological tools for combating some of these societal ills. This investigation aims to ascertain whether, and to what extent preferences of musical styles affect behavioural patterns that influence human development in adolescents in Enugu town. Towards this end, this study investigates the relationship between musical preferences and behavioural patterns of adolescents between the ages of fourteen and nineteen that are resident in Enugu city. Among other findings, this study revealed that rhythm is the most important singular aspect of music for adolescents; themes of song text rather than genres of music are of greater consequence in the influence of behavioural patterns of adolescents, and that there exists a significant relationship between musical content and corresponding behavioural patterns among adolescents. Behavioural patterns in turn influence the pattern and rate of development. This study employed a multidimensional

approach, including non-participant observations, questionnaire and interview surveys, and bibliographic methods. Tables and percentage were used for the presentation and description of musical preferences, while correlation analysis was employed in the relationship between behavioural patterns and musical preferences.

Key words: Correlation, music preferences, behavioural patterns, adolescents, development

Introduction

The co-existence and interaction of many indigenous cultural systems within Nigeria, as well as contact with foreign cultures, outside the nation, have produced varied and diverse genres of music, which Nigerians of different ages, socio-economic, religious, educational and cultural groups patronize. Merriam (1964), Nketia (1982) and Okafor (2005) opined that this art has the power to maximize and to crystallize cultural anxieties and aspirations, and to diffuse cultural norms and codes. Consequently, music is unarguably, an essential aspect of the Nigerian culture, just as it is in all cultures of the world. This is because musical taste, preferences and usage impact greatly on the behavioural patterns, thereby affecting virtually all affairs, including individual and group identities, religious, social and economic spheres of human endeavour.

Music has always been very important in the lives of people throughout all ages. Zillman and Gan (1977), and Christensen and Roberts (1998), observed that much of the time of adolescents is engaged by activities involving music. As a result of the fact that adolescents spend more time listening to music than any other age group, music appears to be even more crucial in their lives than others. Forchu (2011) noted that 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. It constitutes a very important part of their lives as they use music to carry out many of their activities such as devotion, meditation and dancing. Music is also used by adolescents as background to other activities such as socializing, recreation, sleeping, household chores and studying. They also engage

in music just for the fun of listening to it. Sometimes they engage in musical activities through performances by themselves.

Statement of the Problem

Arnett (1992), 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 the Western Society. The question that readily comes to mind is whether this phenomenon applies to Nigerian adolescents, if so to what extent? What genres of music are available to adolescents in Enugu? What aspects of music such as song texts, rhythm, melody, harmony, timbre, instrumentation or social context, do they appreciate most? Which ones affect them most? Which ones are responsible for character traits? Are there any musical types that are associated with excesses among Nigerian adolescents in Enugu?

Can the product of this research be exploited and channelled positively, at such a time as this, in an age and society where aggressive material culture is invading every segment of the society, when the manifold problems and ills in the society is seen in the escalating crime rates and moral decadence? Music itself constitutes part of the medium through which many of these concepts and values are expressed. The youth are faced with numerous challenges including the high incidence of morally decadent themes of music in the society. The possible ill effects of this in the society, and especially on adolescents who spend a lot of time listening to music cannot be overlooked.

How to protect adolescents from the influence of deviant music is a big challenge. Would it be possible to effect some positive changes, no matter how small, in their values, attitudes and habits through the music they love to listen to, bearing in mind that music was and is still, to some extent an agent of social control in the larger society?

Aims

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, and to make some

databased recommendations aimed at enhancing cultural transformation and human development through the 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 realistic 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.

Significance

This investigation provides for a reappraisal of the increased demand for music by adolescents, their musical preferences and effects on their behavioural patterns. 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 help parents, guardians and teachers to curtail the exposure of young people to detrimental music – those genres that contribute to inculcating the wrong attitudes in the adolescents.

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 the phenomenon that would 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. 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.

Scope

This investigation covers the musical preferences of adolescents between 14 and 17 years in Enugu, the capital of Enugu state, situated in the South Eastern region of Nigeria. This age group makes up about 18% of the population of Enugu city. Most of them are students and are still dependent on parents and guardians. The indigenous people of Enugu belong to the Igbo ethnic group.

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 sections of Enugu town were represented.

Theoretical and Analytical Framework

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, 1995 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. In addition, the preferred music genres may change over time in order to meet this demand.

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 risky behaviours 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 risky 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 Merriam (1964), Nketia (1982), Akpabot (1986), 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.

Methodology

In this study, primary and secondary data were used. The main research instrument for the collection of primary data was the 'Musical Preferences and Behavioural Patterns' questionnaire which was developed for this investigation. It was designed to contain relevant questions that would elicit accurate responses to the correlation between musical preferences and behavioural patterns of adolescents between 14 and 19 years. 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 section were sampled. Ten students from each of the twenty-two secondary schools chosen were administered questionnaires. Questionnaires were distributed to ten students each from three tertiary institutions in the town. 119 questionnaires representing 30% of adolescents that are not students were shared among adolescents that are employed in various jobs such as hairdressing, house helps, apprentices

(mechanics, vulcanisers, electricians, and welders), barrow-pushers, conductors and the unemployed. In all a total number of 400 questionnaires were distributed.

In addition, unstructured interview and observation technique were 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.

Findings

A total of 400 questionnaires were distributed to adolescents resident in Enugu city, 200 boys and 200 girls. Out of this number, 172 males and 146 females returned the questionnaires, making a total number of 321. Three (3), 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.

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.

Table 1: Musical Preference and Genre of Favourite Music

Genre of Favourite music	Preference of Hip Hop		Total
	Yes (%)	No (%)	
Hip hop	120 (96)	5 (4)	125
Gospel music	3 (3.2)	90 (96.7)	93
Church music	1 (25)	3 (75)	4
Rock	0 (0)	1 (100)	1
Country	0 (0)	1(100)	1
Jazz	0 (0)	2 (100)	2
Makosa	0 (0)	3(100)	3
Highlife	0 (0)	7 (100)	7
Reggae	0 (0)	10(100)	10
Blues	0 (0)	15 (100)	15
Rhythm and blues	0 (0)	31 (100)	31
Total	124 (38.7)	197 (61.3)	321

Source: Field survey, 2010

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 shown on Table 1, ($p < 0.05$), 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: Nigerian adolescents are not affected more by song text than by any other aspect of music.

Table 2: 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

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

Source: Field survey, 2010

In testing the hypothesis above, 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 Nigerian adolescents is 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 Nigerian adolescents.

In testing this hypothesis the following behavioural patterns were used as parameters for measuring 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.

Table 3: Music Styles and Behavioural Patterns

Risky 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 2010

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 risky behaviour.

Table 4: Risky 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, 2010

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 risky behaviours was indicated by use of substance, sexual activity, non-use of condom in sex and seeking excitement even when it endangers lives. 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, which points to the fact that adolescents who listen to deviant song texts are more likely to use hard drugs, than those who do not, accepted.

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 3.811 ($p=0.051$); deviant song text and use of condom indicate a value of 3.560 ($p=0.059$); while deviant song text

and hooliganism shows 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.

Discussion

This study shows that Nigerian adolescents resident in Enugu town spend a lot of time on activities connected with music. Popular music is their favourite genre regardless of whether they are girls or boys. The Nigerian version of hip hop is their favourite music. 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 kinaesthetic 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 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 none 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 America.

Implications for Development

Todaro and Smith (2009) 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 adolescent 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.

Recommendation

The society exerts influence on everyone, especially the youths. It is therefore imperative to strive to ensure that the young are influenced by appropriate social forces, and that beneficial environments in which their spirituality and morality can be properly nurtured, are available. 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 tools that 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 encouraging the young to patronize music with wholesome contents, and by dissuading through education, the proliferation of music with corrupt contents. This trend could be reversed and the potentials of music positively harnessed. Musicians should be sensitized to understand their vital roles in the society, not only through the influence of their products, but also by their lifestyles, which exert great influence on the youth.

Conclusion

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.

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