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Music and the Individual Adolescent Page 3

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Music and the Individual Adolescent

*Personality, self-concept and identity*

Numerous studies observe a link between music and aspects of identity and self-development. Musical preferences are cited as being an important part of adolescent identity (Hoffman and Schmidt, 2008), associated with personality (Miranda and Claes, 2008) alongside various other factors, for example cognitive abilities and self-views (Rentfrow and Gosling, 2003). Indeed, listening to music allows adolescents to portray self-image and satisfy their emotional needs (North, Hargreaves and Miell, 2000), although Hoffman and Schmidt (2008) discuss the extent to which it actually able to do this is in modern-day life situations.

Considering things from an inverse perspective, researchers have found associations between self-concept and music in adolescence: in terms of consumption, those with low self-concepts tend to use media more (Muijs, 1997 NB date); Austin and Vispoel (2008) found that adolescents’ attributional beliefs, including those to do with self-concept (for example past failure in school music), are strongly related to future activity and motivation (including in music).

*Mental health and well-being*

There is a good deal of literature on the impact of music on mental health, above and beyond papers focussing on music therapy. Researchers’ attention is given to the occasionally problematic position of music in youth culture and the influence it may or may not have on individuals’ mental health and (anti-)social behaviour. In a review article, Goth culture is cited as attracting teens who are depressed, feel persecuted and hold other negative attitudes, and who, as they become members of the culture, surround themselves with people, music, websites and activities to sustain and reflect those attitudes and feelings (Rutledge, Rimer and Scott, 2008). North, Desborough and Skarstein (2005) found a possible relationship between ‘problem’ music (Emo, heavy metal, rap) and psychoticism scores, although they also found that liking for problem music did not correspond to a tendency to emulate the on-stage licentious behaviours of music idols. Indeed, authors in this area seem keen to point out that there is not a *causal* link between mental health status and music (North, Desborough and Skarstein 2005; Rutledge, Rimer and Scott, 2008; Miranda and Claes, 2007, Baker and Bor, 2008).

There are statistically significant findings however, that soul music (hip hop, R&B) predicts lower depression levels, and moderates the relationship between neuroticism and depression in young girls (Miranda and Claes 2007, 2008). As regards music’s power to promote well-
being, it was found that adolescents participating in sports and other extra-curricular activities, including music, were more likely to have a healthy self-image, exercise and consume milk, and less likely to suffer emotional distress, family substance abuse and physical sexual victimisation or contemplate suicide (Harrison and Narayam, 2003).

**Mood and behaviour**

Clear associations between music and emotions are in evidence, as mentioned above. Baker and Bor (2008) suggest that whilst musical preference is not a causal factor in mental health status, it is perhaps indicative of emotional vulnerability. Music featured in Horton’s (2002) list of prompts for self-comforting strategies used by adolescents, and his study found that gender was a discriminating factor in the choice of soother, and that self-comforting strategies are developmentally progressive in adolescence. Saarikallio (2008) has developed a 40-item scale for mood regulation strategies relating to musical activities (see also Saarikallio and Erkkila, 2007).

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<tr>
<th>Authors</th>
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</thead>
</table>
| Miranda D., Claes M.     | Personality Traits, music preferences and depression in adolescence | 6-month longitudinal study.   | 311 adolescents      | 1. Can music preferences predict depression?  
2. Can personality traits predict music preferences?  
3. Can music listening represent a protective factor against depression? | 1. Soul music (hip-hop, R&B) predicts lower depression levels in adolescent girls.  
2. Personality dimensions from the Big Five (reveal music preferences (e.g. Openness predicts music eclecticism)  
3. Soul music listening is a moderator of the predictive relationship between Neuroticism and depression in young girls, so possible protective effect. |
<p>| Hoffman D, Schmidtt A   | Acquirement of popular music as an example of the relevance and potentials of musical | ???                           | ???                  | Socialisation function and relevance of pop music in adolescence. Article shows how being confronted with music, choice use and acquirement of music influences identity and development. What kinds of potential does pop music have in | In the course of development, musical choice condenses to complexes, readable in view of lifestyle. Discussion of extent to which pop music can meet its developmental potentials in being adapted to modern-day situations, particularly |
| Saarikallio, S. H.       | Music in Mood Regulation: Initial scale development                   | Survey                        | 1515 adolescents     | To construct a scale for assessing the use of different mood regulatory strategies related to musical activities | 40-item scale for Music in mood regulation was established. |
|                          |                                                                     |                               | (10-20 year-olds)    |                                                                                     |                                                                         |</p>
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<tr>
<th>Study</th>
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<tr>
<td>Baker, F, Bor W. (2008) Australasian Psychiatry (16/4)</td>
<td>Can music preference indicate mental health status in young people?</td>
<td>Review of adolescent music preference and listening behaviours literature</td>
<td>Musical styles (Rap, Emo, Heavy metal) have been blamed for anti-social behaviour. Does music contribute to the acting out of behaviours described in the lyrics, or does the preferred music represent tendencies already present in individuals? Studies have found relationships between various styles of music and anti-social behaviours, drug use, crime, suicide. But studies reject music as a causal feature, and suggest music preference is more indicative of emotional vulnerability. A limited number of studies found correlations between music prefs and mental health status.</td>
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<tr>
<td>Miranda D., Claes M (2007) International Journal of Adolescence (13/4)</td>
<td>Musical preferences and depression in adolescence</td>
<td>Questionnaire?</td>
<td>329 adolescents (179 F; 150 M), Montreal Links between musical preferences (metal, soul, electronic, pop, classical) and depression in adolescence. Controlled for state anxiety, drug use, academic problems, importance given to lyrics, timer spent listening per week. In girls: Pop and soul preferences linked to lower depression levels. In boys: no significant link. the 5 musical preferences NOT associated with a link to clinical depression in adolescence. Some theories for influence of music on depression discussed.</td>
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<tr>
<td>Horton P. C. (2002) Bulletin of the Menninger Clinic (66/3)</td>
<td>Self-comforting strategies used by adolescents</td>
<td>Questionnaire survey (50 prompts, space for others added)</td>
<td>264 adolescents What kinds and frequencies of self-comforting strategies do adolescents use, and how frequently? Gender discriminating in both choice and frequency of soother; females selected most of the significant items. Self-comforting strategies are ubiquitous, diverse, developmentally progressive in adolescence</td>
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<td>Study authors</td>
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<tr>
<td>North, A. C., Desborough, L., Skarstein, L. (2005)</td>
<td>Personality and Individual Differences (38/8)</td>
<td>Questionnaire</td>
<td>British students</td>
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<tr>
<td>North, A. C., Hargreaves, D. J., Miell, D. (2000)</td>
<td>The importance of music to adolescents</td>
<td>Questionnaire</td>
<td>2465 adolescents aged 13-14 (1149M, 1266F, 50 did not state sex)</td>
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<tr>
<td>Rutledge, C. M.</td>
<td>Vulnerable Goth teens:</td>
<td>Review</td>
<td>Goth culture attracts teens who are depressed, feel</td>
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<td>Rimer, D., Scott, M.</td>
<td>The role of schools in the psychosocial high-risk culture</td>
<td>Journal of School Health (78/9)</td>
<td>The role of schools in the psychosocial high-risk culture. Persecuted, have a distrust of society, or have suffered abuse. They surround themselves with people, music, websites and activities that foster angry/depressed feelings. Higher prevalence of suicide than non-Goth teens.</td>
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<tr>
<td>Muijs, R. D. (1997)</td>
<td>Self, school and peer relations: School-related variables affecting electronic media use</td>
<td>Communications (22/2)</td>
<td>Questionnaire 1001 Flemish primary school children (age 9-11) Relationships between school-related variables and use of 4 electronic media: TV, VCR, computer games and music use. Framed in a theory that posits that school experience influences media use. Two waves: 4th and 5th year of schooling.</td>
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<td>Nogic, A., Riley, A</td>
<td>‘So what’s the normal amount of bumps in a pit?’: Some empirical Notes on the (Re)construction of a Youth music Subculture/Scene</td>
<td>Journal of Youth Studies (10/3)</td>
<td>Observation (internet &amp; media) Youth subculture in Wilkes-Barre, Pennsylvania. Two stabbings put youth subculture into disarray. Through considering portrayal through mainstream and non-mainstream media, different strategies for identity construction emerge.</td>
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<tr>
<td>Rentfrow, P. J., Gosling, S. D. (2003)</td>
<td>The Do Re Mi’s of everyday Life: The</td>
<td>6 studies</td>
<td>Over 3,500 individuals 6 studies investigated lay beliefs about music, the structure of underlying music preferences, and links</td>
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<td>Journal of Personality and Social Psychology (84/6)</td>
<td>Structure and Personality Correlates of Music Preferences</td>
<td>Analyses of music preferences revealed 4 music preference dimensions: 1. Reflective and Complex 2. Intense and rebellious 3. Upbeat and Conventional 4. Energetic and Rhythmic Preferences for these dimensions were related to a wide array of personality dimensions (e.g. openness), self-views (e.g. political orientation), and cognitive abilities (e.g. verbal IQ).</td>
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<td>Harrison, P. A., Narayan, G. (2003) Journal of School Health (73/3)</td>
<td>Differences in behaviour, psychological factors, and environmental factors associated with participation in school sports and other activities in adolescence Questionnaire 50,618 13-14 year-olds Is participation in school team sports (with or without other extra-curricular activities) linked to better psychosocial functioning and healthy behaviour, more than other extra-curricular activities or no extra-curricular activity? Students put into four ‘extra-curricular activity’ groups: Sports only, other activities only, both, neither. The ‘both’ group: significantly higher social functioning and healthy behaviours, and lower in all but one unhealthy behaviour. Sports only group/both group: more likely to exercise, consume milk, have healthy self-image; less likely to suffer emotional distress, suicide, family substance abuse, physical sexual victimisation. Other activities/both group: more likely to do homework, less likely to consume alcohol and marijuana and vandalism. Abuse victims appeared to avoid sports.</td>
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| | | | Results: secondary school students do not attribute success/failure to the same things; many of most salient factors (family, teacher, peer influence) are not considered in traditional attribution research. | • encourage students to consider the role of controllable factors (effort, strategy, persistence, etc) in achievement outcomes
• use strategies that promote more developmental and expansive views of music ability |
Adolescents’ Uses and Consumption of Music

Musical preferences and taste

A great deal of research has been carried out on patterns in adolescent musical preference, and their implications. Delsing et al. (2008) found that adolescents’ musical tastes are relatively stable over 1-, 2-, and 3-year intervals, and that personality characteristics are predictors of changes in musical preference. In another study, it was found that age is positively associated with taste consistency: participants reported a high turnover rate of favourite artist, with higher-order musical groupings (artists subscribe to styles which in turn subscribe to genres) being more consistently liked (Mulder et al., 2010). Those authors found that age was positively related to taste consistency, and argue that musical taste is already well-developed in early adolescence, crystallising further in late adolescence and early childhood. Elsewhere, evidence has been found for four music preference dimensions (Rentfrow and Gosling, 2003), in a study which also found relations to personality, alongside self-views and cognitive abilities. Hoffman and Schmidt (2008) argue that in the course of development, musical taste crystallises to complexes.

Musical preferences are commonly cited as being an important factor in identity, and interestingly, in a recent study it was found that those who preferred styles with intermediate levels of ‘objective’ popularity are more committed to their musical identities (Abrams, 2009). Other findings along similar lines are that there is a great variation in strength of liking for favourite music, and the authors explain that this may be due to the different functions of music for people (Schafer and Sedlmeier, 2009). In that study, music as an expression of identity was found to be the most closely related factor to strength of preference. Beyond personal identity, musical preferences are important factors in social identity (see ‘Music and Social interaction in adolescence’), and perceptions of others. Knobloch, Vorderer and Zillmann (2000) found that shared musical taste fosters positive character appraisals and enhances friendship aspirations.

Links between mental health status and musical preferences have been observed (Miranda and Claes, 1997, 1998), in particular with regard to ‘problem music’ (Baker and Bor, 2008; North, Desborough and Skarstein, 2005), although authors consistently refute any causal link. Baker and Bor, instead, suggest that preferences for certain styles of music are indicative of emotional vulnerability.

Uses and Consumption of Music

As North, Hargreaves and Miell (2000) put it, music is important to adolescents because it allows them to portray self-image and satisfy their emotional needs, and these themes are found in other studies (Larson, Lawson and Todd, 2009; Schafer and Sedlmeier, 2009). Nuttall (2009)
goes beyond this, suggesting that music is used (by way of preferences) to build social capital, to create boundaries and to enhance social inclusion and exclusion within groups. In another study, five themes emerged in terms of the values adolescents attributed to music education: identity formation, emotional benefits, life benefits (character-building and life-skills), social benefits, and positive or negative impressions of teachers and school music (Campbell, Connell and Beegle, 2007). Participants in that study reported overwhelming support for music as a necessary part of adolescence.

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2. Personality dimensions from the Big Five reveal music preferences (e.g. Openness predicts music eclecticism)  
3. Soul music listening is a moderator of the predictive relationship between Neuroticism and depression in young girls, so possible protective effect. |
<p>| Hoffman D, Schmidt A (2008)   | Zeitschrift fur Soziologie der Erziehung und Sozialisation (28/3), Acquirement of popular music as an example of the relevance and potentials of musical experiments | ???                       | ???           | Socialisation function and relevance of pop music in adolescence. Article shows how being confronted with music, choice use and acquirement of music influences identity and development. What kinds of potential does pop music have in young people’s development? | In the course of development, musical choice condenses to complexes, readable in view of lifestyle. Discussion of extent to which pop music can meet its developmental potentials in being adapted to modern-day situations, particularly given the tele-visualisation of popular music (e.g. X-Factor style shows). |
| Baker, F, Bor W. (2008)        | Australasian Psychiatry (16/4), Can music preference indicate mental health status in young people? | Review of adolescent music preference and listening behaviours literature |                | Musical styles (Rap, Emo, Heavy metal, etc have been blamed for anti-social behaviour. Does music contribute to the acting out of behaviours described in the lyrics, or does the preferred music represent tendencies already present in individuals? | Studies have found relationships between various styles of music and anti-social behaviours, drug use, crime, suicide. But studies reject music as a causal feature, and suggest music preference is more indicative of emotional vulnerability. A limited number of studies found correlations between music prefs and mental health status. |</p>
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<td>Kamptner, N. L. (1995)</td>
<td>Treasured possessions and their meanings in males and females</td>
<td>Questionnaire</td>
<td>249 14-18 year-old high school students (119M, 130F)</td>
<td>What are the functions and meanings of treasured possessions after infancy and early childhood (previous research mainly in earlier life stages)? For boys, treasured possessions (motor vehicles, sports equipment, music) embody enjoyment and instrumental meanings. For girls (jewellery, stuffed animals, motor vehicles) embodied interpersonal meanings primarily. Comparisons with treasured possessions showed that the kinds of objects treasured change with age, and instrumental qualities became more important. So, there’s a difference between treasured possessions in adolescence and earlier life. Active use of treasured objects declined with age, although they continued to be psychologically important, especially for females. Proposed that in adolescence, treasured objects mirror age- and gender-related aspects of the self, and contribute to self-identity.</td>
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<tr>
<td>Mulder, J, Ter Bogt, T. F. M., Raaijmakers, Q. A. W., Nic Gabhainn S., Sikkema, P (2010)</td>
<td>From death metal to R&amp;B? Consistency of music preferences among Dutch adolescents and young adults</td>
<td>Questionnaire</td>
<td>236 internet-based participants. Adolescents and young adults. 21 months, 3 points in time.</td>
<td>Development of music preferences in terms of consistency of musical taste understudied. Favourite artists change at high turnover rate. Genres rated relatively consistently. Style preferences highly consistent. Differences in consistency preference over time not substantial (we all follow fairly similar patterns of taste), but age is positively related to taste consistency. Musical taste is already well-developed in early adolescence and crystallises further in late adolescence and early adulthood.</td>
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<td>Nuttall, P (2009)</td>
<td>Insiders, regulars and tourists</td>
<td>Journal of Consumer Behaviour (8/4)</td>
<td>2 Interviews per participant over 6-12 month period; 12 adolescents</td>
<td>Music use and consumption and identity development. ‘Insiders, regulars and Tourists’ used to illustrate the different characteristics of music consumers in terms of levels of investment and commitment. Music is used to build social capital, to create boundaries and to enhance social inclusion and exclusion.</td>
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<tr>
<td>Schafer, T., Sedlmeier, P. (2009)</td>
<td>From the functions of music to music preference</td>
<td>Psychology of Music (37/3)</td>
<td>Study 1: identified 25-best known styles identified. Study 2: Used 25 styles: rock, pop and classical most popular</td>
<td>Hypothesis: musical preference is dependent upon the degree to which that music serves the needs of the listener (how well its functions are fulfilled). People showed great variation in strength of preference for favourite music, and this is explained by impact of different functions of music. Potential for music as expression of identity most closely related to strength of pref. Reasons for liking a particular style are not congruent with the functions people ascribe to their favourite music in general.</td>
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<td>Abrams, D. (2009)</td>
<td>Social identity on a national scale: Optimal distinctiveness and young people’s self-expression through musical preference</td>
<td>Group Processes and Intergroup Relations (12/3)</td>
<td>Study 1: 2,624 18-21 year-olds. Study 2: 49 students from same age range.</td>
<td>Optimal Distinctiveness Theory and self categorization theory. Association with moderately distinctive social categories should be more central to self-conception. Study 1: respondents preferring styles of music with intermediate levels of objective popularity invest more resources in and commitment to their musical identity. Study 2: Perceived popularity related to objective popularity independent of familiarity with the style. Distinctiveness of young people’s musical affiliations contributes to social identity.</td>
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<tr>
<td>Colley, A (2008)</td>
<td>Young people’s musical taste: Relationship with gender and gender-related traits</td>
<td>Journal of Social Psychology (38/8)</td>
<td>Study 1: 2334 adolescents aged 12-19; Questionnaire s from 1044 randomly – selected adolescents from original sample</td>
<td>Gender differences in young people’s taste – identification with gender-related expressive or instrumental traits. Sample of 2334 revealed four clearly interpretable music preference dimensions: Rock, Elite, Urban, Pop/Dance. Prefs are relatively stable over 1, 2, and 3-year intervals. Prefs consistently related to personality characteristics.</td>
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<tr>
<td>Delsing, M. J. H., Ter Bogt T. F. M., Engels R. C. M. E., Meeus, W. H. J (2008)</td>
<td>Adolescents’ music preferences and personality characteristics</td>
<td>European Journal of Personality (22/2)</td>
<td>2334 adolescents aged 12-19; Questionnaire s from 1044 randomly – selected adolescents from original sample</td>
<td>Structure of Dutch adolescents’ music preferences: stability of prefs and relations with the big five personality characteristics. Personality Characteristics found to be predictors.</td>
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<td>Authors</td>
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<tr>
<td>North, A. C., Hargreaves, D. J., Miell, D. (2000)</td>
<td>The importance of music to adolescents</td>
<td>Questionnaire 2465 adolescents aged 13-14 (1149M, 1266F, 50 did not state sex)</td>
<td>Aims: to investigate why they listen to and perform music. Participants asked about: 1. Their degree of involvement with music, 2. To rate the importance of music relative to other activities, 3. To rate the importance of several factors that might determine people of their age’s listening to/playing pop and classical music. Results: 1. 50% either play instrument, or had done so regularly before giving up. 2. Music listening preferred to other indoor activities, but not outdoor ones. 3. Listening to pop has different perceived benefits to listening to classical. 4. Responses to ‘why listen to music?’ could be grouped into three factors. 5. Responses to ‘why play music?’ also grouped into three factors. Music is important to adolescents because it allows them to: portray an image; satisfy emotional needs.</td>
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<td>Steele, J. R., Brown, J. D. (1995)</td>
<td>Adolescent room culture: Studying media in the context of everyday life</td>
<td>Discursive n/a</td>
<td>Relationship between media and teens. Bedroom an important haven – private, personal space, decorated to reflect sense of self within larger culture. Teens listen to music, do homework, read magazines, watch TV, reflect on events in their rooms. Teenagers appropriate and transform media messages and images to help make sense of their lives. Looking closely at how teens draw from the media, the authors see adolescent media use as a dialectical process played out through everyday practices. Adolescents’ Media Practice Model: highlights links between adolescent identity and media selection, interaction and application.</td>
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<td>Atkin, C., Smith, S.,</td>
<td>Correlates of verbally</td>
<td>Mail surveys 2,300</td>
<td>Adolescents asked about prevalence of verbal and</td>
<td>Results:</td>
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<tr>
<td>Author(s)</td>
<td>Title of the Paper</td>
<td>Journal</td>
<td>Study Details</td>
<td>Summary of Findings</td>
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<td>Larsen, G., Lawson, R., Todd, S. (2009)</td>
<td>The consumption of music as self-representation in social interaction</td>
<td>Australasian Marketing Journal (17/1)</td>
<td>Phenomenological data gathered from 16 sources</td>
<td>Paper seeks to provide new insights into how individuals symbolically consume recorded music. A framework is developed depicting relationship between the consumer’s self-concept, the symbolic properties of the music and the consumption situation.</td>
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<tr>
<td>Rentfrow, P. J., Gosling, S. D. (2003)</td>
<td>The Do Re Mi’s of everyday Life: The Structure and Personality Correlates of Music Preferences</td>
<td>Journal of Personality and Social Psychology (84/6)</td>
<td>6 studies</td>
<td>Over 3,500 individuals</td>
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- verbal aggression is widespread
- committing and experiencing verbal aggression is largely reciprocal
- strong relationship between committing verbal and physical aggression
- peer social influence and listening to violently-oriented music are mildly related to verbal aggression in adolescents.
Music and Social Interaction in Adolescence

Peer groups

Numerous studies use Social Identity theory (SIT) as a framework for studying individuals’ musical preferences and how they relate to those individuals’ perception of peer groups. In essence, the theory states that individuals tend to like what they perceive their peers to like (Tarrant, 2006; Knobloch et al., 2008; Tekman and Hortascu, 2002). More specifically, Tekman and Hortascu found that liking for musical styles was a factor in judgements of ‘type of person’: for the purposes of their study, participants classified hypothetical individuals as ‘sophisticated’, ‘sprightly’, or ‘loser’. In the Knobloch et al. study, it was also found that some ‘idealisation’ occurred: boys favoured other boys who appeared tough on account of their liking for rock and punk, and their dislike for soft pop and love songs. This supports the sociological notion of musical preferences as a ‘badge’, used by individuals to display their identity. For example, it is argued that when the symbolic meaning of the music in question is congruent with the image that individuals wish to present, they can represent themselves in social interaction by consuming it (Larsen, Lawson and Todd, 2009).

Other papers focus on specific peer groups, for example, how adolescents construct identity within Goth culture (Rutledge, Rimer and Scott, 2008). An interesting manifestation of identity production in a youth subculture is the case of ‘skater girls’, who produce themselves in relation to images (from their surroundings, the internet and other media) and other aspects of skating culture, including music. The authors of this study argue that skater girls avoid both the sexism inherent to skater culture and emphasised femininity in mainstream culture to forge a positive identity, ‘alternative girlhood’ (Kelly, Pomerantz and Currie, 2005).

Rassler and Scharfenberg (2004) studied adolescents’ communication networks in communicating about contemporary music and found that ‘opinion leaders’ exist, alongside other roles, and that these may be associated with the roles adopted in the classroom. (These authors found numerous interesting things regarding individual adolescents’ social networks, for example, typically they are dense and contain strong relationships, and consist of 7-12 people). Regarding communication networks in another sense, it is argued that new integrated media (blogging, websites, multimedia mobile ‘phones) can bring about new forms of agency for adolescents, and create new communities based on music, the arts and other leisure activities, as well as reinforcing adolescents’ sense of belonging to pre-existing ones (Bloustein, 2007).

Other studies investigated communication between children in collaborative, creative tasks. For example, there are different patterns of collaboration between children in composing and arranging tasks (Burnard and Younker, 2008). Miell and MacDonald (2002) found that friendship was a factor in classroom music collaboration: pairs of friends and non-friends communicate differently in a composing task; that
musically trained children talked more during the task; and that the work produced by pairs of friends scored higher in the teacher’s assessment. In a case study, the school-based music group ‘Jungle Express’ is held up as a successful example of peer collaboration, also involving teachers in a supportive non-pedagogical capacity (McGillen and McMillan, 2009). The authors cite Jungle Express as an environment which honours individuals’ meaning-making needs, as well as group membership.

Parents and family

Parents have a strong influence on children’s musical (and sporting) self-concept and the value they attach to music, and parents’ support for musical pursuits is an important motivating factor for musical activity both in school and out of school, and in later life (Moore, Burland and Davidson, 2003; Sichivitsa, 2007; Majoribanks and Mboya, 2004). Another important and common finding was that although parents support their children’s musical pursuit as a childhood hobby, their do not expect their children to aspire to a career in music (Ho, 2009; Borthwick and Davidson, 2002).

Besides their apparent motivating influence on active musical pursuits, it is noteworthy that parents’ behaviour is positively associated with media use (Muijs, 1997). Interestingly, Larson et al. (1989) found that individuals spend less time watching television with their family as they move into adolescence. Within their sample, these researchers found that adolescents who spend more time with friends listen to music more frequently than others, and this study suggests that the shift away from television and towards music is indicative of a movement away from a medium which reinforces parental values and towards one which reinforces peer values. However, with the proliferation of electronic media, this has, in all likelihood, changed a great deal since 1989.

Music Teachers

This section refers to research on the influence of teachers on young people in individual music lessons. Specifically, research seems to attend to issues of continuance of musical participation, and identifying the motivational factors behind prolonged musical careers. In a study of pairs of beginning piano students, it was found that behavioural differences related to achievement may help to identify late dropouts – those giving up during the first two years (Costa-Giomi, Flowers and Sasaki, 2005). Video observations found that teachers gave fewer signs of approval to dropouts in early lessons, although those children sought approval more than the perseverers.

In another, broader study, it was found that successful childhood performers were those whose first teacher caught an appropriate balance between being too pushy/relaxed, and were friendly but not too technically able (Moore, Burland and Davidson, 2003). Other findings regarded
parental involvement, and showed that those who continued playing in later life had started at an early age. The same paper also contains details of a second study, which found that successful adult performers took part in the most concert activities in childhood (rather than did more practice), who improvised, and who had mothers at home in their early years.

<table>
<thead>
<tr>
<th>Authors</th>
<th>Title</th>
<th>Method</th>
<th>Sample</th>
<th>Research questions</th>
<th>Findings</th>
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</thead>
<tbody>
<tr>
<td>Bakagiannis S., Tarrant M. (2006)</td>
<td>Scandinavian Journal of Psychology (47/2)</td>
<td>Questionnaires</td>
<td>97</td>
<td>SIT – how music might be used to help encourage development of positive intergroup attitudes. Participants put in one of two hypothetical social groups, then led to believe that the groups had similar or different musical preferences, then evaluated the other group, and were then asked how they thought the other group would perceive their own group.</td>
<td>Participants who believed the two groups had similar musical preferences reported more positive intergroup attitudes (relative to a control), and expected to be evaluated more positively. But it was the same for the group who were told they two groups have different musical preferences. Discussion of findings for theory and practice discussed.</td>
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<td>Salamon E, Stefano G, Kim M. (2002)</td>
<td>Medical Science Monitor (8/12)</td>
<td>n/a</td>
<td>n/a</td>
<td>Researchers need to find alternate means of aiding social effects of the family and enhancing children’s assertions of independence. Paper explores how developmental learning occurs and gives historical background explaining emergence of this unconscious learning.</td>
<td>Hypothesis: an effective way of aiding/supplementing the role of the family is to provide a theoretical family unit. Participation in musical or band-related activities aids the emergence of healthy adolescent self-concepts.</td>
</tr>
<tr>
<td>Knobloch S., Vorderer P., Zillmann D. (2000)</td>
<td>Zeitschrift fur Sozialpsychologie (31/1)</td>
<td>Questionnaire</td>
<td>215 high-school students</td>
<td>Teenagers’ music preference and influence of its display on impression formation and desirability as friends to their peers.</td>
<td>Perception of shared musical taste fosters positive character appraisals and enhances friendship aspirations. But, also idealisation in evidence: boys, irrespective of their own musical tastes, favoured boys who appeared tough due to interests in Rock and Punk, and disdain for soft-pop and love songs</td>
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<tr>
<td>Larson R., Kubey, R., Colletti, J. (1989)</td>
<td>Journal of Youth and Adolescence</td>
<td>Self reports at random intervals over a week</td>
<td>5th-9th Graders</td>
<td>Examination of the decline in TV viewing and increase in music listening at onset of adolescence.</td>
<td>Less frequent TV watching by adolescents attributable to decrease in watching with the family (especially weekend mornings and evenings). Those who watch more TV are those who spend more time with the family. By contrast, adolescents who frequently listen to music are those who spend more time with friends. Proposed that this is representative of a shift from a medium that reinforces parental values (TV) to one that reinforces peer values and speaks to adolescent development tasks.</td>
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<td>Author(s)</td>
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<td>Ruthmann, S. A. (2008)</td>
<td>Whose agency matters? Negotiating pedagogical and creative intent during composing experiences</td>
<td>Research Studies in Music Education (30/1)</td>
<td></td>
<td>Observation, Interview data.</td>
<td>Nature of feedback and compositional intent during soundtrack composing experience. Tensions embedded in shared experiences are analyzed to try and help other composition teachers provide more successful feedback and respond to student’s musical agency and compositional intent. Results support SIT.</td>
</tr>
<tr>
<td>Rutledge, C. M., Rimer, D., Scott, M. (2008)</td>
<td>Vulnerable Goth teens: the role of schools in the psychosocial high-risk culture</td>
<td>Journal of School Health (78/9)</td>
<td></td>
<td>Review</td>
<td>Goth culture attracts teens who are depressed, feel persecuted, have a distrust of society, or have suffered abuse. They surround themselves with people, music, websites and activities that foster angry/depressed feelings. Higher prevalence of suicide than non-Goth teens. School personnel are in a position to help. By preparing themselves with knowledge, skills, materials, resources, they can act as liaisons. They have a specific role in advocating for the health and safety of students, identifying those at risk, disseminating knowledge and providing guidance.</td>
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<tr>
<td>Burnard, P., Younker, B. A. (2008)</td>
<td>Investigating children’s musical interactions within the activities systems of group composing and arranging: An application of Engestrom’s Activity Theory</td>
<td>International Journal of Educational Research (47/1)</td>
<td></td>
<td>Observation, discourse-event analysis</td>
<td>Interactions in collaborative music making, in composing (new work) and arranging (pre-existing musical material). These include: Tool use, rules governing peer collaboration, division of labour among key players in co-construction of decisions. Composing and arranging involve different activity systems Important defining characteristics of the collaborative interactions, as outcomes of the children’s approach to the tasks are identified. Conclusion: Activity theory can provide a useful framework in analysing interaction in peer collaboration.</td>
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<td>Sichivitsa, V. O.</td>
<td>The influences of</td>
<td>Questionnaire</td>
<td>130</td>
<td>University choir and motivation – effect of parental</td>
<td>Students whose parents were involved in music and</td>
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<tr>
<td>Year</td>
<td>Journal</td>
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<td>2007</td>
<td>Research Studies in Music Education (29/1)</td>
<td>parents, teachers, peers and other factors on students’ motivation in music</td>
<td>University choir members</td>
<td>support of music, previous musical experience, self-concept in music, teachers and peers, academic and social integration in music classes, and value of music on non-music students intentions to continue music participation.</td>
<td>supportive of their child’s involvement developed better self-concepts in music, thus felt more comfortable in choir academically and socially, valued music more, and as a result were more highly motivated to continue musical pursuits in future. Strongest predictor of musical intentions was the value of music to individuals.</td>
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<tr>
<td>2005</td>
<td>Costa-Giomi, E., Flowers, P. J., Sasaki, W. (2005)</td>
<td>Piano lessons of beginning students who persist or drop out: Teacher behaviours, student behaviour, and lesson progress</td>
<td>Video observation</td>
<td>In each pair, students started with comparable ability. In each pair, one child carried on for 3 years, the other dropped in the first two years.</td>
<td>Dropouts elicited verbal cues and sought approval more often than the persevering students. Teachers gave fewer approvals to dropouts, who also tended to achieve the goals set by the teachers less, and obtained lower end-of-year exam marks. Independent analyses for students who dropped out during first two years of lessons suggest behavioural differences related to achievement may help to identify late dropouts, but not early ones.</td>
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<td>2005</td>
<td>Kelly, D. M., Pomerantz, S., Currie, D. (2005)</td>
<td>Skater girlhood and emphasized femininity: ‘you can’t land an ollie properly in heels’</td>
<td>Interviews</td>
<td>20 girls in British Columbia, Canada (participants in skateboard culture)</td>
<td>Skater girls (SG) see themselves as participating in an ‘alternative’ girlhood. How? Involves work and play of producing themselves in relation to alternative images found among peers at school, at skate parks, online, and in music videos. Alternative authority of SG discourse gave cultural room for manoeuvre within and against emphasized femininity (culturally valued). Subgroup of middle-class SGs, ‘in-betweeners’ used SG-discourse to distance themselves from sexism inherent to skater culture as well as emphasized femininity. Thus, they played discourses off against one another and took advantage of contradictions within skater culture to forge a positive identity for themselves.</td>
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<tr>
<td>2004</td>
<td>Rassler, P., Scharfenberg, N. (2004)</td>
<td>Opinion leaders and communication networks of adolescents. Communicating about contemporary music: A pilot study</td>
<td>Snowball sample, 72 pupils aged 14-16</td>
<td>Study analyses the relationship between media and interpersonal communication with contemporary music as topic. 687 relations between respondents and their communications partners identified.</td>
<td>Concept of opinion leadership can be applied to the roles of pupils in the classroom, and social network approach allows for distinct view on communication patterns. - Size of pupils’ networks between 7&amp;12 persons on average, - most networks were dense, containing</td>
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<tr>
<td>Moore, D., Burland, K., Davidson, J. W. (2003)</td>
<td>The social context of music success: a developmental account</td>
<td>Mixed methods – questionnaire (1) and interview (2)</td>
<td>257 children</td>
<td>Study 1: Explores relative importance of social-environmental factors during critical periods of their musical development. Study 2: presents findings from following up 20 of the most musically successful children 8 years later. Aim: to determine which factors predict success as adult performers.</td>
<td>Children who continued to play an instrument • started at an early age • had higher parental support in lessons • had first teachers who were friendly but not too technically able Successful childhood musicians appear to need: • teachers who are ‘not too relaxed’ and ‘not too pushy’ • substantial amounts of practice Follow-up study: successful adult performers were: • not those who did the most practice, but those who • took part in the most concert activities in childhood • did more improvisation • had mothers at home in their early years</td>
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<tr>
<td>Bostic, J., Schlozman, S., Pataki, C., Ristuccia, C., Beresin, E. V.,</td>
<td>From Alice Cooper to Marilyn Manson: The significance of adolescent antiheroes</td>
<td>Discursive</td>
<td>n/a</td>
<td>Examines antihero characteristics, their appeal to adolescents, and how adults can react to those adolescents. Antihero idolisation also tests the adults’ defences, and fearing loss of control, sometimes resort to primitive defences mismatched to the adolescent’s needs.</td>
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| Martin, A. (2003) Academic Psychiatry (27/1) | Stage personas of the antiheroes champion:  
- rejection of the mainstream  
- assail adult constraints and expectations  
- explore frightening topics  
- fulfilment of adolescent fantasy of surviving alienation and emerging victorious over adults and peers. | Adults benefit from examining their response to the antihero as much as adolescents and considering how their relationship can accommodate the intrusion of the antihero. 
Antihero phenomenon presents adults with an opportunity to model ways to think through that which is uncomfortable and to navigate together the adolescent’s developmentally normative separation efforts. |
| Atkin, C., Smith, S., Roberto, A., Fediuk, T., Wagner, T. (2002) Journal of Applied Communication Research (30/3) | Correlates of verbally aggressive communication in adolescents Mail surveys 2,300 adolescents age 13-15 Adolescents asked about prevalence of verbal and physical aggression, context in which it occurred, demographics and the interpersonal and media influences in their lives. | Results:  
- verbal aggression is widespread  
- committing and experiencing verbal aggression is largely reciprocal  
- strong relationship between committing verbal and physical aggression  
- peer social influence and listening to violently-oriented music are mildly related to verbal aggression in adolescents |
| Miell, D, MacDonald, R. (2000) Social Development (9/3) | Children’s creative collaborations: The importance of friendship when working together on a musical composition Observation 11-12 year olds, same gender, pairs Communication between same-gender 11-12 year-olds analysed for relative distribution of transactive/non-transactive elements. | Results:  
- friend pairs characterised differently in both music and talk compared to non-friends (significantly more transaction in both cases)  
- Previous experience of instrumental lessons had an effect: more-experienced children talked in a more transactive way.  
- On teacher’s assessment, pairs of friends marked significantly higher.  
- Multiple regression: final score could be predicted by amount of transactive communication  
Results indicate something of how friendship influences collaborative processes in a creative, open-ended task by facilitating mutual engagement |
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<th>Author(s)</th>
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<tbody>
<tr>
<td>Muijs, R. D. (1997)</td>
<td>Self, school and peer relations: School-related variables affecting electronic media use</td>
<td>1997</td>
<td>Communications</td>
<td>22/2</td>
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<td></td>
<td>Relationships between school-related variables and use of 4 electronic media: TV, VCR, computer games and music use. Framed in a theory that posits that school experience influences media use. Two waves: 4th and 5th year of schooling. 4 factors identified as related to media use: 1. Gender (boys use media more) 2. Family background (parental media use positively related) 3. School achievement (low achievers use some of the media more) 4. Social psychological factors, especially academic self-concept (low academic self-concept used the media more). A number of differences found between 4th and 5th years, probably due to moving towards early adolescence.</td>
</tr>
<tr>
<td>McGillen, C., Mc McMillan, R., (2005)</td>
<td>Engaging with adolescent musicians: Lessons in song writing, cooperation and the power of original music</td>
<td>2005</td>
<td>Research Studies in Music Education</td>
<td>25/1</td>
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<td>Written narratives, interviews, rehearsal recordings 21 students, year 8-year 12 (13-18 year-olds), rural government secondary school (formed a group called 'Jungle express') Project explored links between original music making, cooperative learning and sociomusical relationships. Focus on cooperative learning strategies, and other issues: power sharing, relationships, identity construction and cooperative musical processes. In particular, the role of positive interdependence, development of a sub-cultural identity and original music making play in forming a personal music aesthetic ‘Jungle express’ composed and performed their own fusion of contemporary and popular styles – context-driven and immediate sound. Students identified closely with each other and the 3 associated staff members. Jungle express provided insights to possibilities of cooperative music making which honours individuals while respecting the development of a long-term identity. The musical product, while reflecting group membership and environment, was ultimately concerned with the meaning-making.</td>
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<tr>
<td>Ho, W-C., (2009)</td>
<td>The perception of music learning among parents and students in Hong Kong</td>
<td>Interview</td>
<td>19 families (20 parents, 21 children)</td>
<td>Out-of-school music education. Parental involvement (listening, concert attendance, instrumental learning and aspirations in music education have direct and indirect effects on children’s attitudes to music).</td>
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<tr>
<td>Majooribanks, K., Mboya, M. (2004)</td>
<td>Learning environments, goal orientations, and interest in music</td>
<td>340 women, 245 men, 18-year old South African students</td>
<td>Examination of relationships between: family background, family and school learning environments, goal orientations, students’ interest in music.</td>
<td>When family background was defined conjointly by family social status and parents’ aspirations:</td>
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<td>Bloustein, G. (2007)</td>
<td>‘Wigging people out’: Youth Music practice and mediated Communities</td>
<td>Paper explores use of integrated media in cultural practices of young people, not only as a new ‘economy ‘on the ground’, but as a means for them to develop stronger sense of social identity and</td>
<td>Draws on Playing for Life, a longitudinal ethnographic, cross cultural research project studying marginalised young people’s media practices, is argued that such pathways provide</td>
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<td>Applied Social Psychology (17/6)</td>
<td>cohesion, and for self-making and community building in the world of blended work and leisure.</td>
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<td>Such practices frequently not only reinforce a sense of belonging to existing familial and social networks, but provide opportunities for creating new communities based on music, the arts and other leisure activities.</td>
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<td>Simpkins, S. D., Vest, A. E., Dawes, N. P., Neuman, K. I. (2010) Parenting (10/2)</td>
<td>Young people’s use of convergent media forms (music, mobile phones, blogging, websites, internet, desktop publishing, media cameras) can bring about new forms of agency, networking, collaboration and trust.</td>
<td></td>
<td>589 mothers &amp; fathers</td>
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<tr>
<td>Larsen, G., Lawson, R., Todd, S. (2009) Australasian Marketing Journal (17/1)</td>
<td>The consumption of music as self-representation in social interaction</td>
<td>Phenomenological data gathered from 16 sources</td>
<td>Paper seeks to provide new insights into how individuals symbolically consume recorded music. A framework is developed depicting relationship between the consumer’s self-concept, the symbolic properties of the music and the consumption situation.</td>
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<tr>
<td>Larsen, G., Lawson, R., Todd, S. (2009) Australasian Marketing Journal (17/1)</td>
<td>Framework proposes that individuals can use music to represent themselves in social interaction when the meaning of music is congruent with the image of themselves they wish to present.</td>
<td></td>
<td>The framework clearly illustrates the strength of situational influence and the role of fluid and multiple self-conceptions identities in the symbolic consumption of music.</td>
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<td>Simpkins, S. D., Vest, A. E., Dawes, N. P., Neuman, K. I. (2010) Parenting (10/2)</td>
<td>Objective: to examine associations between trajectories of parents’ behaviours alongside those of children’s sport/music motivational beliefs (self-concepts of abilities, values).</td>
<td></td>
<td>Mothers’ behaviours at 1st grade positively predicted children’s sport motivational beliefs at 1st grade and the change in children’s music motivational beliefs from 1st to 6th grade. Change in fathers’ behaviours from 1st-6th grade positively predicted the change in children’s motivational beliefs from 1st-6th grade. Only 2 of 36 relations among these indicators were different for girls and boys. Parents can use a variety of behaviours to promote boys’ and girls’ self-concepts and values of sports and music.</td>
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Adolescents and Music in Culture and Society

Media use and influence

In the papers within this survey, media usage and influence is often studied from either a positive perspective, regarding the potential it offers for communication and interaction, or a negative one, concerning its possibly harmful influences. Associations have been drawn between the media and verbal aggression (Atkin et al., 2002) and interest in, intent to perform, and perceived media approval of teenage sexual behaviour (Brown, Halpern and L’Engle, 2005; L’Engle, Brown and Kenneavy, 2006). McCannon (2005) points out that parents and citizens are less aware of influence of the media in such issues as video-game violence, nutrition and sexual risk-taking, and advocates media literacy as a means of countering misinformation spread in the media. From a positive perspective, Bloustein (2007) cites the potential for social interaction and identity work afforded by new integrated media (blogging, multimedia mobile phones, websites, etc.). In another study the ‘loctual scene’ (local/virtual) – internet message boards – is cited as a forum for communication within youth subcultures adolescents following two stabbings in Pennsylvania (Nogic and Riley, 2007). In that instance, mainstream media portrayed the negative features of the youth subculture in question.

Gender appears to be an influential factor in media use and consumption, along with other factors: parental media use, school achievement (lower achievers use media more) and academic self-concept (Muijs, 1997; see also Toney & Weaver, 1994). The role of media in identity building is noted in recent papers regarding Goth culture (Rutledge, Rimer and Scott, 2008) and skater girlhood (Kelly et al., 2005). Two much earlier studies also investigate this issue: Larson, Kubey and Colletti (1989) studied adolescents’ patterns of television watching with their families, and propose that the shift towards listening to music with peers and away from watching television with parents reflects the values reinforced by the content of those media. In 1995, it was found that media was prevalent in teenagers bedrooms, and that adolescents appropriate and transform media messages to make sense of their own lives (Steele and Brown, 1995). It is highly likely that these findings are no longer valid however, given the changes in the nature of media consumption that have occurred since various amongst these studies were carried out.

Role-models

Adolescents mostly identified famous figures as role models, mostly male, and singers of popular music, citing dedication, popular image and ability as reasons (Ivaldi and O’Neill, 2008). There is some concurrence between these findings and those of Yue (2010), which suggest that
putting an idol in an achievement frame (as opposed to a glamour frame) can heighten schoolchildren’s desire to glorify, emulate and identify with that idol.

Idolisation of antiheroes is also studied. Bostic et al. (2003) point out that that antiheroes represent adolescent developmental needs: rejection of the mainstream, assailment of adult constraints and expectations, exploration of frightening topics, survival of alienation and victory over adults and peers. This puts adults in a position to examine their response to the antihero as much as the adolescent, to try to find ways of accommodating the ‘intrusion’ of the antihero to their relationship, authors suggest. Related to this, it is noteworthy that although there are associations between liking for ‘problem’ music, mental health issues and antisocial behaviours, fans of problem music are not likely to perform the licentious behaviours acted out by their idols (North, Desborough and Skarstein, 2005).

**Gender**

Gender is a factor in students (18 year-olds) interest in music (Majoribanks and Mboya, 2004), and is a strong predictor of musical taste in young people: males typically prefer ‘heavier’ rock styles, females typically prefer chart pop (Colley, 2008; see also Toney and Weaver, 1994). In this connection, Miranda and Claes (2007) found that liking for soul music (hip hop, R&B) in young girls was associated with lower depression levels.

The survey also revealed some differences in the way music is ‘used’ by female and male adolescents. Muijs (1997) found that boys tend to use media more than girls, for example. Studying adolescents and treasured possessions, Kamptner (1995) observed that boys tend to treasure objects (including music) which had instrumental functions, where girls primarily treasured possessions for their interpersonal associations. That author proposes that in adolescence, treasured possessions mirror age- and gender-related aspects of the self. Gender differences were also found in adolescents’ choice and frequency of self-comfort strategy, sometimes involving music (Horton, 2002). Music plays a role in skater girls’ production of ‘alternative girlhood’, resulting in an identity which avoids the sexism inherent to the skating scene, and over- emphasised femininity in mainstream culture (Kelly, Pomerantz and Currie, 2005).

In terms of the association between gender and musical participation, Simpkins et al. (2010) found there to be little difference in motivating factors towards music and sport, and that mothers’ and fathers’ support both effect their children’s motivation. It was also found that social-psychological issues (confidence, anxiety, attitude) effect girls’ participation in jazz improvisation.

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<tr>
<th>Authors</th>
<th>Title</th>
<th>Method</th>
<th>Sample</th>
<th>Research questions</th>
<th>Findings</th>
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<tr>
<td>Miranda D., Claes M (2007)</td>
<td>Musical preferences and depression in</td>
<td>Questionnaire 329 adolescents</td>
<td>Links between musical preferences (metal, soul, electronic, pop, classical) and depression in</td>
<td>In girls: Pop and soul preferences linked to lower depression levels. In boys: no significant link.</td>
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<tr>
<td>Journal/Year</td>
<td>Title/Authors</td>
<td>Methodology/Participants</td>
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<td>International Journal of Adolescence (13/4)</td>
<td>Adolescence</td>
<td>(179 F; 150 M), Montreal</td>
<td>Adolescence. Controlled for state anxiety, drug use, academic problems, importance given to lyrics, timer spent listening per week. Musical preferences NOT associated with a link to clinical depression in adolescence. Some theories for influence of music on depression discussed.</td>
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<tr>
<td>L’Engle K. L., Brown, J. D., Kenneavy, K (2006) Journal of Adolescent Health (38/3)</td>
<td>The mass media are an important context for adolescents’ sexual behaviour</td>
<td>Mail Surveys 1011 adolescents from 14 South Eastern US middle schools</td>
<td>Comparison of mass media influence on adolescent sexual behaviour with other socialisation contexts, e.g. family, school, religion, peers. (Also analysed sexual content in 264 media pieces)</td>
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<tr>
<td>McCannon R (2005) Adolescent Medicine Clinics (16/2 special issue)</td>
<td>Adolescents and media literacy</td>
<td>n/a</td>
<td>Fewer people control media content, so parents and citizens are less aware of media-related issues video-game violence, nutrition, sexual risk-taking)</td>
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<td>Boehnke K, Munch T, Hoffmann D (2002) International Journal of Behavioural Development (26/3)</td>
<td>Development through media use? A German study on the use of radio in adolescence</td>
<td>Questionnaire 1011 German 10-18 year-olds</td>
<td>Paper proposes a link between developmental aspirations of adolescents and modes of media use. Hypothesis: use of radio largely determined by their wish to accelerate and enhance their own development. Radio assumed to be used in order to master age-specific developmental tasks. Model linking developmental aspirations and music involvement with radio use is tested in a structural equations approach. Finding that the link exists in specific ways. Adolescent music involvement also emerged as a powerful predictor of socioemotional radio use.</td>
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<td>Horton P. C. (2002) Bulletin of the Menninger Clinic (66/3)</td>
<td>Self-comforting strategies used by adolescents</td>
<td>Questionnaire survey (50 prompts, space for others added) 264 adolescents</td>
<td>What kinds and frequencies of self-comforting strategies do adolescents use, and how frequently? Gender discriminating in both choice and frequency of soother; females selected most of the significant items. Self-comforting strategies are ubiquitous, diverse, developmentally progressive in adolescence</td>
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<tr>
<td>Kamptner, N. L. (1995) Adolescence, (30/118)</td>
<td>Treasured possessions and their meanings in males and females</td>
<td>Questionnaire 249 14-18 year-old high school students (119M, 130F)</td>
<td>What are the functions and meanings of treasured possessions after infancy and early childhood (previous research mainly in earlier life stages)? For boys, treasured possessions (motor vehicles, sports equipment, music) embody enjoyment and instrumental meanings. For girls (jewellery, stuffed animals, motor vehicles) embodied interpersonal meanings primarily. Comparisons with treasured possessions showed that the kinds of objects treasured change with age, and instrumental qualities became more important. So, there’s a difference between treasured possessions in</td>
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<td>Larson R., Kubey, R., Colletti, J. (1989)</td>
<td>Changing channels: Early adolescent media choices and shifting investments in family and friends</td>
<td>Journal of Youth and Adolescence</td>
<td>Self reports at random intervals over a week 5th-9th Graders</td>
<td>Examination of the decline in TV viewing and increase in music listening at onset of adolescence.</td>
<td>Less frequent TV watching by adolescents attributable to decrease in watching with the family (especially weekend mornings and evenings). Those who watch more TV are those who spend more time with the family. By contrast, adolescents who frequently listen to music are those who spend more time with friends. Proposed that this is representative of a shift from a medium that reinforces parental values (TV) to one that reinforces peer values and speaks to adolescent development tasks.</td>
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<tr>
<td>Yue, X. D. (2010)</td>
<td>From glamour-oriented idolatry to achievement oriented idolatry: A framing experiment among adolescents in Hong Kong and Shenzhen</td>
<td>Asian Journal of Social Psychology (13/1)</td>
<td>'Framing': subjects exposed to an idol presented in different 'frames' 1095 secondary school children in Hong Kong and Shenzhen</td>
<td>Andy Lau (Chinese Pop &amp; movie star) was presented to subjects in two ways – Glamour: enhanced perfection and mystification of his personal and ideological characteristics. Achievement: Lau’s desirable pro-social behaviours and dispositional traits. Would there be a difference in subjects’ perception of Lau?</td>
<td>In the achievement frame condition, subjects displayed greater desire to glorify, identify with and emulate Lau. So, achievement frame can heighten young people’s adoration of an idol – implications for transforming and idol into a role-model.</td>
</tr>
<tr>
<td>Abrams, D. (2009)</td>
<td>Social identity on a national scale: Optimal distinctiveness and young people’s self-expression through musical preference</td>
<td>Group Processes and Intergroup Relations (12/3)</td>
<td>Study 1: 2,624 18-21 year-olds. Study 2: 49 students from same age range.</td>
<td>Optimal Distinctiveness Theory and self categorization theory. Association with moderately distinctive social categories should be more central to self-conception.</td>
<td>Study 1: respondents preferring styles of music with intermediate levels of objective popularity invest more resources in and commitment to their musical identity. Study 2: Perceived popularity related to objective popularity independent of familiarity with the style. Distinctiveness of young people’s musical affiliations contributes to social identity</td>
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<td>Colley, A (2008) Journal of Social Psychology (38/8)</td>
<td>Young people’s musical taste: Relationship with gender and gender-related traits</td>
<td>Questionnaire (young women and men)</td>
<td>Gender differences in young people’s taste – identification with gender-related expressive or instrumental traits. Results confirmed liking of heavier contemporary music among men, and chart pop amongst women. Gender a stronger predictor of musical taste than identification with gender-related traits. Men and participants with higher expressiveness scores give higher ratings to more styles.</td>
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<tr>
<td>Wehr-Flowers, E (2006) Journal of Research in Music Education (54/4)</td>
<td>Differences between male and female students’ confidence, anxiety and attitude toward learning jazz improvisation</td>
<td>Survey questionnaire 137 jazz students, (83M, 54F), various ages (332 q’aires handed out</td>
<td>Gender differences in jazz participation. Gender, school level and instrument choice used as independent variables. Main effect found for gender. Social-psychological issues are influencing female participation in jazz improvisation.</td>
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<td>North, A. C., Desborough, L., Skarstein, L (2005) Personality and Individual Differences (38/8)</td>
<td>Musical preference, deviance, and attitudes towards music celebrities</td>
<td>Questionnaires British students</td>
<td>Relationship between liking for ‘problem’ music, indices of deviance, and scores on a Celebrity Attitude Scale. Study 1: positive relationship between liking for ‘problem’ music styles and psychoticism scores. Study 2: fans of problem music scored higher than non-fans on psychoticism, reactive rebelliousness and two specific problem behaviours: liking for problem music related only to psychoticism when all the indices of deviance considered together; that fans of music did not score higher on Celebrity Attitude scale measure of identification with favourite musicians. So, liking for problem music not associated with greater tendency to identify with licentious behaviours carried out by pop musicians. But, link with psychoticism proven outside North America.</td>
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<td>Tarrant, M., North, A C., Hargreaves, D. J (2001)</td>
<td>Social categorisation, self-esteem and the estimated musical preferences of male</td>
<td>Questionnaires ???</td>
<td>Greater liking for the in-group. In-group associated more with positively stereo-typed music and less with negatively stereotyped. Compared with the out-group, they rated in-group as more fun,</td>
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<td>Journal of Social Psychology (141/5)</td>
<td>adolescents</td>
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<td>masculine, sporty, and less boring, snobbish, weird. Participants with lower self-esteem showed greater differentiation, and liked the out-group less than did those with high self-esteem.</td>
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<td>Steele, J. R., Brown, J. D. (1995) Journal of Youth and Adolescence (24/5)</td>
<td>Adolescent room culture: Studying media in the context of everyday life Discursive n/a Relationship between media and teens. Bedroom an important haven – private, personal space, decorated to reflect sense of self within larger culture. Teens listen to music, do homework, read magazines, watch TV and reflect on events in their rooms. Teenagers appropriate and transform media messages and images to help make sense of their lives.</td>
<td>Looking closely at how teens draw from the media, the authors see adolescent media use as a dialectical process played out through everyday practices. Adolescents’ Media Practice Model: highlights links between adolescent identity and media selection, interaction and application.</td>
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<td>Kelly, D. M., Pomerantz, S., Currie, D. (2005) Gender and Education (17/3)</td>
<td>Skater girlhood and emphasized femininity: ‘you can’t land an ollie properly in heels’ Interviews 20 girls in British Columbia, Canada (participants in skateboard culture) Skater girls (SG) see themselves as participating in an ‘alternative’ girlhood. How?</td>
<td>Involves work and play of producing themselves in relation to alternative images found among peers at school, at skate parks, online, and in music videos. Alternative authority of SG discourse gave cultural room for manoeuvre within and against emphasized femininity (culturally valued). Subgroup of middle-class SGs, ‘in-betweens’ used SG-discourse to distance themselves form sexism inherent to skater culture as well as emphasized femininity. Thus, they played discourses off against one another and took advantage of contradictions within skater culture to forge a positive identity for themselves.</td>
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<tr>
<td>Brown, J. D., Halpern, C. T., L’Engle, K. L. (2005) Journal of Adolescent Health (36/5)</td>
<td>Mass media as a sexual super-peer for early maturing girls Questionnaires 471 White/African American females 9average age 13.7 years), middle schools in</td>
<td>Investigation of possibility that mass media acts as sexual super peer for girls entering puberty early. Has been proven that earlier pubertal timing leads to earlier sexual intercourse, but does puberty also stimulate interest in sexual media content, seen as permission to engage in sex? Earlier maturing girls reported more interest than others in seeing sexual content on TV, films, magazines and listening to sexual content in music. They were also more likely to see R-rated films and to interpret media as approving teen sex. Conclusions: Mass media may be serving as a super peer, especially for earlier maturing girls.</td>
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<td>Register, D. (2004)</td>
<td>The effects of live music groups versus an educational children’s television program on the emergent literacy of young children</td>
<td>Journal of Music Therapy (41/1)</td>
<td>86 children, aged 5-7 in one of four kindergarten classes</td>
<td>Aim: to examine the effects of a music therapy programme designed to teach literacy versus ‘Between the lions’, a TV programme on the early literacy behaviours of Kindergarten children from low socioeconomic backgrounds. Each of the 4 classes had a different condition: (Music only; Video only; Music then Video; Video then music)</td>
<td>Music AND Video groups, and Music only groups achieved highest increases in mean scores on a literacy test. Students in video only group scored significantly better on the phonemic segmentation portion of the test than those in the music/Video condition. Also, off-task behaviour analysis: students were more off-task during the video presentation than during the music conditions.</td>
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<td>Bostic, J., Schlozman, S., Pataki, C., Ristuccia, C., Beresin, E. V., Martin, A. (2003)</td>
<td>From Alice Cooper to Marilyn Manson: The significance of adolescent antiheroes</td>
<td>Academic Psychiatry (27/1)</td>
<td>n/a</td>
<td>Examines antihero characteristics, their appeal to adolescents, and how adults can react to those adolescents. Stage personas of the antiheroes champion: • rejection of the mainstream • assail adult constraints and expectations • explore frightening topics • fulfilment of adolescent fantasy of surviving alienation and emerging victorious over adults and peers.</td>
<td>Antithero idolisation also tests the adults’ defences, and fearing loss of control, sometimes resort to primitive defences mismatched to the adolescent’s needs. Adults benefit from examining their response to the antithero as much as adolescents and considering how their relationship can accommodate the intrusion of the antithero. Antithero phenomenon presents adults with an opportunity to model ways to think through that which is uncomfortable and to navigate together the adolescent’s developmentally normative separation efforts.</td>
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<td>Atkin, C., Smith, S., Roberto, A., Fediuk, T., Wagner, T. (2002)</td>
<td>Correlates of verbally aggressive communication in adolescents</td>
<td>Journal of Applied Communication Research (30/3)</td>
<td>2,300 adolescents age 13-15</td>
<td>Adolescents asked about prevalence of verbal and physical aggression, context in which it occurred, demographics and the interpersonal and media influences in their lives.</td>
<td>Results: • verbal aggression is widespread • committing and experiencing verbal aggression is largely reciprocal • strong relationship between committing verbal and physical aggression • peer social influence and listening to violently-oriented music are mildly related to verbal aggression in</td>
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<td>Muijs, R. D. (1997)</td>
<td>Communications (22/2) Self, school and peer relations: School- related variables affecting electronic media use</td>
<td>1997</td>
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<td>Jackson, L. A., Von Eye, A., Biocca, F., barbatsis, G., Zhao, Y., Fitzgerald, H. E. (2005)</td>
<td>Journal of Interactive Research (16/3) How low-income children use the internet at home</td>
<td>2005</td>
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<td>Majoribanks, K., Mboya, M. (2004)</td>
<td>Learning environments, goal orientations, and</td>
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| Journal of Research in Music Education (52/2) | interest in music | African students in music. | school learning environments and goal orientations combined to have medium associations with students’ interest in music.  
- Relationships among learning environments, goal orientations and students’ interest in music varied for different family backgrounds.  
- the learning environment and family goals partially accounted for relationships between family background, gender and students’ interest in music. |
| --- | --- | --- | --- |
Young people’s use of convergent media forms (music, mobile phones, blogging, websites, internet, desktop publishing, media cameras) can bring about new forms of agency, networking, collaboration and trust. | Draws on Playing for Life, a longitudinal ethnographic, cross cultural research project studying marginalised young people’s media practices, is argued that such pathways provide pathways for identity work, training and social inclusion.  
Such practices frequently not only reinforce a sense of belonging to existing familial and social networks, but provide opportunities for creating new communities based on music, the arts and other leisure activities. |
In non-mainstream media (Internet message board) more complicated conflicts emerge concerning definition of the scene and members’ authenticity in it.  
Conclusion: a new category – the loctual scene (local/virtual) to describe subcultures. |
<p>| Simpkins, S. D., Dynamic Relations | 589 mothers | Objective: to examine associations between Mothers’ behaviours at 1st grade positively |  |</p>
<table>
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<tr>
<th>Authors</th>
<th>Title</th>
<th>Methodology</th>
<th>Findings</th>
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<tr>
<td>Vest, A. E., Dawes, N. P., Neuman, K. I. (2010)</td>
<td>Parenting between Parents’ behaviours and Children’s Motivational beliefs in sports and music</td>
<td>Mothers and fathers reported modelling and provision of activity-related materials, encouragement and parent-child related activity from 1st grade – 6th grade. Children reported self-concepts of ability and values from 1st grade-12th grade.</td>
<td>Predicted children’s sport motivational beliefs at 1st grade and the change in children’s music motivational beliefs from 1st to 6th grade. Change in fathers’ behaviours from 1st-6th grade positively predicted the change in children’s motivational beliefs from 1st-6th grade. Only 2 of 36 relations among these indicators were different for girls and boys. Parents can use a variety of behaviours to promote boys’ and girls’ self-concepts and values of sports and music.</td>
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Participation and Engagement in Musical Activity

Motivation

There are numerous studies on the motivating factors in adolescents’ participation in musical activities, yielding findings regarding parental support and involvement (McPherson, 2009; Ho, 2009; Simpkins et al., 2010; Sichivitsa, 2007; Moore, Burland and Davidson, 2003). Parental involvement and support of musical (and sporting) pursuits in childhood are positive predictors of continuation of those activities in later life (Sichivitsa, 2007; Moore, Burland and Davidson, 2003). Sichivitsa observes parental influence on the development of strong self-concepts and on enhancing the value attached to music, citing these two factors as motivations of musical activity. Moore, Burland and Davidson’s study yielded more general findings regarding motivating factors for continuing to play music in later life.

There is some evidence to suggest that gender is not a defining factor in this: mothers’ and fathers’ influence behaviours both positively predicted boys’ and girls’ motivations (Simpkins et al., 2010). However, gender appears to be a social-psychological factor in jazz improvisation, influencing girls’ participation (Wehr-Flowers, 2006).

Of particular relevance here, especially given the association between self-concept and valuing of music mentioned above, Austin and Vispoel (1998) found that the attributional beliefs of Year-7 children in classroom music are stronger regarding past failures than past successes. Note also the association of teacher approval and long-term perseverance in beginner piano students (Costa-Giomi, Flowers and Sasaki, 2005) and the characteristics of successful performers’ first teachers (Moore, Burland and Davidson, 2003). It appears that self-concept and socio-behavioural interaction are key motivators for participation in musical activity. Two studies suggest that there is some overlap between motivating factors for sport and music (Martin, 2008; Simpkins et al., 2010).

In school vs. out-of-school issues

White and Geisler (2007) found that involvement in music education projects predicts out-of-school music participation: recreational music activity increased by 51% when minutes spent on music were doubled (within each semester). Further to this, in another study, whether studying music or not, participants overwhelmingly considered music to be an important part of adolescence, and the principal themes in the meanings they ascribed to music were: identity formation, emotional benefits, character-building and life skills, social benefits, and positive/negative impressions of school music and school music teachers (Campbell, Connell and Beegle, 2007).
An emergent theme from case-study papers on music education projects and lessons seems to be that one of the chief values of music education is that it affords young people opportunities to engage and interact with each other, their teacher and the task at hand: various studies regard communication and interaction between pupils (Ruthmann, 2008; Burnard and Younker, 2008; Miell and MacDonald, 2002), and in a study of ‘Jungle Express’, McGillan and McMillan (2000) cite the project as a venue for group and individual identity development.

The influence of school on media use is of interest here, given that listening to music is an important leisure activity in adolescence. Muijs (1997) found that those with low academic self-concept and low school achievers used media more. Elsewhere in a year-long study, it was found that children mainly use the computer at home for playing games and web searching, although internet use was greater for low-income children listened to music on the web or to email (Jackson et al., 2005).

Music and other activities

North, Hargreaves and Miell (2000) found that music is important in the lives of adolescents, reporting that 50% of the sample played an instrument, or had done so at some point; and that listening to music is preferred to other indoor activities, but not to outdoor ones. Considering music in the context of other pursuits, three studies investigated participation in sport and music or other activities. Higher levels of social functioning and healthy behaviours, and lower levels of negative behaviours and psychological states were reported by children who participate in sports and other activities, including music (Harrison and Narayan, 2003). Further, a study conducted by Simpkins et al. (2009) suggested that motivational beliefs were higher in children who participated in sport or music, and those who had done so over a number of years. The motivational constructs for music and sport have been found to be similar (Martin, 2008).

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<th>Research questions</th>
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<tr>
<td>Cheong-Clinch, C.</td>
<td>Music for engaging young people in education</td>
<td>Observation and interviews after the study</td>
<td>High school (recently arrived immigrants – English as 2nd language) and residential care facility for adolescent boys</td>
<td>Music programs develop to meet therapeutic needs. (Author is a music therapist)</td>
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<tr>
<td>McPherson, G. E.</td>
<td>The role of parents in</td>
<td>Framework</td>
<td>Goals and aspirations held by parents impacts on</td>
<td>Model proposes a feedback loop in which child and</td>
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<p>| Cheong-Clinch, C. | Youth Studies Australia (28/2)              |                       |                                                                        |                                                                                   |                   |</p>
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<th>Year</th>
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<tr>
<td>2009</td>
<td>Psychology of Music</td>
<td>(37/1)</td>
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<td>children’s musical development proposed for studying parent-child interactions the styles and practices they adopt with their children. socio-characteristics interact with parenting goals, styles and practices, to help children’s musical development, identity, accomplishment and motivation.</td>
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<td>2007</td>
<td>International Journal of Music Education</td>
<td>(24/2)</td>
<td>Seifried, S.</td>
<td>Exploring the outcomes of rock and popular music instruction in high school guitar class Interviews with guitar students at ‘Frankstown secondary school’ To better understand the impact of rock &amp; pop on school music programmes. Guitar programme at Frankstown emerged as powerful educational tool. Students who ‘chose the margin or adopted ‘oppositional frames’ found a programme that embraced the margin. Guitar class a place where they can act out their opposition within the Frankstown culture at large. They were accepted as they were; guitar class a product of their own negotiations with each other and the instructor.</td>
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<td>2006</td>
<td>Journal of Research in Music Education</td>
<td>(54/4)</td>
<td>Wehr-Flowers, E</td>
<td>Differences between male and female students’ confidence, anxiety and attitude toward learning jazz improvisation Survey questionnaire 137 jazz students, (83M, 54F), various ages (332 questionnaires handed out) Gender differences in jazz participation. Gender, school level and instrument choice used as independent variables. Main effect found for gender. Social-psychological issues are influencing female participation in jazz improvisation.</td>
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<tr>
<td>2000</td>
<td>International Journal of Music Education</td>
<td>(36/1)</td>
<td>North, A. C., Hargreaves, D. J., Miell, D.</td>
<td>The importance of music to adolescents Questionnaire 2465 adolescents aged 13-14 Aims: to investigate why they listen to and perform music. Results: 1. 50% either play instrument, or had done so regularly before giving up.</td>
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| Journal of Educational Psychology (70/2) | (1149M, 1266F, 50 did not state sex) | Participants asked about: 1. Their degree of involvement with music, 2. To rate the importance of music relative to other activities, 3. To rate the importance of several factors that might determine people of their age’s listening to/playing pop and classical music | 2. Music listening preferred to other indoor activities, but not outdoor ones.  
3. Listening to pop has different perceived benefits to listening to classical.  
4. Responses to ‘why listen to music?’ could be grouped into three factors  
5. Responses to ‘why play music’ also grouped into three factors.  
Music is important to adolescents because it allows them to: portray an image; satisfy emotional needs. |
| Simpkins, S. D., Vest, A. E., Becnel, J. N (2009) | Participating in Sport and Music Activities in Adolescence: The role of Activity Participation and Motivational beliefs During Elementary School | Questionnaires | 594 Youths | Examined precursors of adolescents’ participation in sport and music in US. Tested developmental model across 7 years | Patterns of participation across a 3-year period in elementary school predict adolescents’ participation through their motivational beliefs. Children who participated in an activity, who participated consistently across multiple years, and children who are highly active had higher adolescent motivational beliefs than their peers. In turn, motivational beliefs predicted continuation of participation a year later.  
Children typically maintain motivation to sport and music (e.g. high music/low sport; not oriented toward either) as they age. Consistency in leisure pursuits from childhood to adolescence. |
Teacher (F), composer (F), composer’s peers | School | Nature of feedback and compositional intent during soundtrack composing experience. | Tensions embedded in shared experiences are analyzed to try and help other composition teachers provide more successful feedback and respond to student’s musical agency and compositional intent.  
Findings illustrate complex interplay between teacher feedback, learner agency and students’ compositional intent. |
| Burnard, P., Younker, B. A. (2008) | Investigating children’s musical interactions within the activities systems of group composing and | Observation, discourse-event analysis | US 10-11 year olds (composing); UK 12-13 | Interactions in collaborative music making, in composing (new work) and arranging (pre-existing musical material). These include: Tool use, rules governing peer collaboration, division of labour among key players in co-  
Composing and arranging involve different activity systems Important defining characteristics of the collaborative interactions, as outcomes of the children’s approach to the tasks are identified.  
Conclusion: Activity theory can provide a useful |
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<th>Research (47/1)</th>
<th>arranging: An application of Engestrom’s Activity Theory</th>
<th>year olds (arranging)</th>
<th>construction of decisions.</th>
<th>framework in analysing interaction in peer collaboration.</th>
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<td>Martin, A. J (2008) Journal of Personality (76/1)</td>
<td>Motivation and engagement in music and sport: Testing a multidimensional framework in diverse performance settings</td>
<td>Questionnaire</td>
<td>224 young classical musicians; 239 sportspeople</td>
<td>Testing a model of four higher-order dimensions: adaptive cognitions (self-efficacy, valuing, mastery orientation); adaptive behaviours (planning, task-management, persistence); impeding/maladaptive cognitions (uncertain control, anxiety, failure avoidance); maladaptive behaviours (self-handicapping, disengagement).</td>
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<tr>
<td>Sichivitsa, V. O. (2007) Research Studies in Music Education (29/1)</td>
<td>The influences of parents, teachers, peers and other factors on students’ motivation in music</td>
<td>Questionnaire</td>
<td>130 University choir members</td>
<td>University choir and motivation – effect of parental support of music, previous musical experience, self-concept in music, teachers and peers, academic and social integration in music classes, and value of music on non-music students intentions to continue music participation.</td>
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<tr>
<td>White, A. M, Geisler, H. G. (2007) Bulletin of the Council for Research in Music Education (171)</td>
<td>The role of formal music education on children’s growth in informal music production</td>
<td>Review. Three waves of data from schools and children (1999-2000)</td>
<td>661 children (aged 9-12) from 34 schools</td>
<td>Recreational music participation is an important outcome for music education, but little studied – usually research concerns links between music and learning in other academic domains.</td>
</tr>
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<td>Costa-Giomi, E., Flowers, P. J., Sasaki, W. (2005)</td>
<td>Piano lessons of beginning students who persist or drop out: Teacher</td>
<td>Video observation</td>
<td>14 pairs of piano students, each taking lessons</td>
<td>In each pair, students started with comparable ability. In each pair, one child carried on for 3 years, the other dropped in the first two years.</td>
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<td>Journal of Research in Music Education (53/3)</td>
<td>behaviours, student behaviour, and lesson progress</td>
<td>with the same teacher</td>
<td>obtained lower end-of-year exam marks. Independent analyses for students who dropped out during first two years of lessons suggest behavioural differences related to achievement may help to identify late dropouts, but not early ones.</td>
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<tr>
<td>Register, D. (2004)</td>
<td>The effects of live music groups versus an educational children’s television program on the emergent literacy of young children</td>
<td>86 children, aged 5-7 in one of four kindergarten classes</td>
<td>Music AND Video groups, and Music only groups achieved highest increases in mean scores on a literacy test. Students in video only group scored significantly better on the phonemic segmentation portion of the test than those in the music/Video condition. Also, off-task behaviour analysis: students were more off-task during the video presentation than during the music conditions.</td>
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<td>• started at an early age</td>
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<td>• had higher parental support in lessons</td>
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<td>• had first teachers who were friendly but not too technically able</td>
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| Miell, D, MacDonald, R. (2000) | Children’s creative collaborations: The importance of communication between same-gender 11-12 year-olds analysed for relative distribution of transactive/non-transactive elements. | Observation | Successful childhood musicians appear to need:
• teachers who are ‘not too relaxed’ and ‘not too pushy’
• substantial amounts of practice |
| | | | Follow-up study; successful adult performers were:
• not those who did the most practice, but those who
• took part in the most concert activities in childhood
• did more improvisation
• had mothers at home in their early years |

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The social context of music success: a developmental account

Study 1: Explores relative importance of social-environmental factors during critical periods of their musical development.

Study 2: presents findings from following up 20 of the most musically successful children 8 years later. Aim: to determine which factors predict success as adult performers.

Children who continued to play an instrument
• started at an early age
• had higher parental support in lessons
• had first teachers who were friendly but not too technically able

Successful childhood musicians appear to need:
• teachers who are ‘not too relaxed’ and ‘not too pushy’
• substantial amounts of practice

Follow-up study; successful adult performers were:
• not those who did the most practice, but those who
• took part in the most concert activities in childhood
• did more improvisation
• had mothers at home in their early years
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<th>Source</th>
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<tr>
<td><strong>Social Development</strong> (9/3)</td>
<td><strong>friendship when working together on a musical composition</strong></td>
<td></td>
<td>Previous experience of instrumental lessons had an effect: more-experienced children talked in a more transactive way. On teacher’s assessment, pairs of friends marked significantly higher. Multiple regression: final score could be predicted by amount of transactive communication. Results indicate something of how friendship influences collaborative processes in a creative, open-ended task by facilitating mutual engagement with each other and the task.</td>
</tr>
<tr>
<td><strong>Muijs, R. D. (1997)</strong></td>
<td><strong>Communications</strong> (22/2)</td>
<td>Questionnaire</td>
<td>Self, school and peer relations: School-related variables affecting electronic media use. Relationships between school-related variables and use of 4 electronic media: TV, VCR, computer games and music use. Framed in a theory that posits that school experience influences media use. Two waves: 4th and 5th year of schooling. 4 factors identified as related to media use: 1. Gender (boys use media more) 2. Family background (parental media use positively related) 3. School achievement (low achievers use some of the media more) 4. Social psychological factors, especially academic self-concept (low academic self-concept used the media more) A number of differences found between 4th and 5th years, probably due to moving towards early adolescence.</td>
</tr>
<tr>
<td><strong>McGillen, C., Mc McMillan, R., (2005)</strong></td>
<td><strong>Research Studies in Music Education</strong> (25/1)</td>
<td>Written narratives, interviews, rehearsal recordings</td>
<td>Engaging with adolescent musicians: Lessons in song writing, cooperation and the power of original music. Project explored links between original music making, cooperative learning and sociomusical relationships. Focus on cooperative learning strategies, and other issues: power sharing, relationships, identity construction and cooperative musical processes. In particular, the role of positive interdependence, development of a sub-cultural identity and original music making play in forming a personal music aesthetic. 'Jungle express' composed and performed their own fusion of contemporary and popular styles – context-driven and immediate sound. Students identified closely with each other and the 3 associated staff members. Jungle express provided insights to possibilities of cooperative music making which honours individuals while respecting the development of a long-term identity. The musical product, while reflecting group membership and environment, was</td>
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<tr>
<td>Reference</td>
<td>Title</td>
<td>Study Purpose</td>
<td>Methodology</td>
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</table>
| Ho, W-C. (2009) | The perception of music learning among parents and students in Hong Kong | Interview with 19 families (20 parents, 21 children) | Out-of-school music education. Parental involvement (listening, concert attendance, instrumental learning and aspirations in music education have direct and indirect effects on children’s attitudes to music). | Findings:  
- Though the parents and children have different musical experiences, parents influence concert attendance, and offer financial support for children’s involvement in music  
- Parents often question the value of persistent learning, despite commonality of instrumental learning among students  
- School music education is highly regarded among parents, although they do not expect their children to aspire to further development in the future.  
Study challenges conventional notions of the extent to which parental involvement could have a positive effect on children’s attitudes to music learning. |
| Jackson, L. A., Von Eye, A., Biocca, F., Barbatis, G., Zhao, Y., Fitzgerald, H. E. (2005) | How low-income children use the internet at home | Internet use was recorded for a year. 140 children (mostly African American) | Article focuses on relationships between children’s main computer activities, academic interests, career aspirations, social engagement, internet use. | Results:  
Children use computers mainly to play games and search the Web. Children with academic interest in social science use the internet more than others, as do those who aspire to the professions or computer science in comparison to those with aspirations to careers in sports, entertainment or human services. Internet use unrelated to social engagement. |
<table>
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<tr>
<th>Authors</th>
<th>Title</th>
<th>Methodology</th>
<th>Results/Findings</th>
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<tr>
<td>Fuchs, M., Meuret, S., Thiel, S., Taschner, R., Dietz, A., Gelbrich, G. (2009)</td>
<td>Influence of singing activity, age and sex on voice performance parameters, on subjects’ perception and use of their voice in childhood and adolescence</td>
<td>Singing Task and Questionnaire 183 children and adolescents (6-19 years old) Aim: to investigate the extent to which regular singing and voice training in children and adolescents enhance their vocal performance and their own perception of it. Participants put into groups according to level of voice training.</td>
<td>Only 2 of 36 relations among these indicators were different for girls and boys. Parents can use a variety of behaviours to promote boys’ and girls’ self-concepts and values of sports and music. The more vocal training, the higher the perception and conscious control of the voice. Other vocal improvements noted. Older children have higher degree of differentiated perception of their own voice and imitate other voices more frequently. Boys control their voices more consciously than girls. The results underscore the positive effects of regular singing and individual voice training on voice performance, sound perception, and conscious vocal control. Age and gender have effects which should be taken into account in phoniatic and voice training.</td>
</tr>
<tr>
<td>Harrison, P. A., Narayan, G. (2003)</td>
<td>Differences in behaviour, psychological factors, and environmental factors associated with participation in school sports and other activities in adolescence</td>
<td>Questionnaire 50,618 13-14 year-olds Is participation in school team sports (with or without other extra-curricular activities) linked to better psychosocial functioning and healthy behaviour, more than other extra-curricular activities or no extra-C activity? Students put into four ‘extra-C activity’ groups: Sports only, other activities only, both, neither.</td>
<td>The ‘both’ group: significantly higher social functioning and healthy behaviours, and lower in all but one unhealthy behaviour. Sports only group/both group: more likely to exercise, consume milk, have healthy self-image; less likely to suffer emotional distress, suicide, family substance abuse, physical sexual victimisation. Other activities/both group: more likely to do homework, less likely to consume alcohol and marijuana and vandalism. Abuse victims appeared to avoid sports.</td>
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How American adolescents interpret success and failure in classroom music: Relationships among attributional beliefs, self-concept and achievement

Systematic declines in motivation for learning as children move to secondary school. Students’ attributions for past achievement outcomes often determine future activity choice, investment and persistence.

Study of 7th-graders attributional beliefs about success/failure in classroom music.

Results: secondary school students do not attribute success/failure to the same things; many of most salient factors (family, teacher, peer influence) are not considered in traditional attribution research.

Attributional beliefs strongly related to: self-concept, achievement test scores, and those links are felt more strongly regarding past failures than successes.

So, practitioners should:
- Increase their awareness of students’ attributions
- Encourage students to consider the role of controllable factors (effort, strategy, persistence, etc) in achievement outcomes
- Use strategies that promote more developmental and expansive views of music ability

### Changing Key Project: Important Theories

Below are extensive notes I have taken from chapters in two books regarding music and development in adolescence: *Musical Identities* (Eds. MacDonald, Miell and Hargreaves, 2002), and *Musical Communication* (Eds. Miell, MacDonald and Hargreaves, 2005). In these chapters, certain theories from developmental and social psychology and socio-cultural theory are exposed and discussed in relation to musical identity and practice. These are:

- **Social Identity Theory (SIT)** (see pages 7-10, Tarrant, North and Hargreaves (2002) ; see also pages 2-4: Lamont (2002))
- **Bronfenbrenner’s bio-ecological view of the systems influencing children’s development** (see pages 2-4 : Lamont (2002))
- **Script Theory** (see pages 5-6: Borthwick and Davidson (2002))
- **Marcia’s ego-psychological model of identity** (see, pages 7-10: Tarrant, North and Hargreaves (2002))
• Vygotsky’s notion of the Zone of Proximal Development (ZPD) (see pages 11-14: Barrett (2005))

• The notion of Communities of Practice (which refers to situated and distributed cognition) (see pages 11-14: Barrett (2005))

I also include a note on Social Practice Theory (see pages 15-16).
Self-concepts can be broken down into self and self-other understandings; thus, the development of identity can be broken down into ‘personal’ and ‘social’ aspects, and their relative importance at various (st)ages.

- Up to the age of 4, particular skills and abilities occupy whole self-concept: the self-concept is located within the individual child.
- Between the ages of 6 and 13, bodily self-descriptions become less important, and social-, psychological- and activity-related characteristics are more important.
- Overall then, personal identity is more salient in early childhood, and social identity becomes more important afterwards.

Social Identity Theory (Tajfel and Turner 1979) proposes that individuals identify with ‘in-groups’, and against ‘out-groups’, on the basis of one, or a few of the group’s characteristics. According to the theory, these central group characteristics are informative and influential for other aspects of the individual’s behaviour and preferences.

Bronfenbrenner’s bio-ecological model offers a framework for considering the context(s) in which children grow up. It sets out the different levels of influence on the context in which children form their identity, from micro- to macro-system:
• Lamont reviews the implications of the social-psychological theories of identity as follows:
  o Identity had its basis in idiosyncratic factors and social comparison.
  o These two things (self- and self-other understandings) develop in parallel
  o Major changes occur at around the age of 7, and again at adolescence:
    ▪ At age 7, there is an increase in comparative judgements between self and peers, and a greater emphasis on social and psychological attributes
    ▪ At adolescence, there is an increase in psychological self-peer comparison, and a reduction in activity-related characteristics
  o Theoretically, in terms of *musical* identity:
    ▪ Before the age of 7, children should identify themselves in non-music-specific ways
    ▪ In middle childhood, children’s identities develop on the basis of peer-comparison.
    ▪ In adolescence, attitudes and feelings towards music should dominate musical identity.

Musical identities in practice

• Children’s musical identities develop at school between the ages of 5 and 14 years, and these will be shaped not by the Curriculum, but by the traditional defining activities of ‘professional’ musicians.’ (p.46)
• In practice, children tend to identify themselves as either ‘musicians’ or ‘non-musicians’, and because of assessment, the nature of school music reinforces those classifications.

Developing Musical Identities (sample of 1800; aged 5-16)

• Lamont’s study asked children to identify the goodness of fit for final notes in short musical sequences. Although it was based in cognitive psychology, it also yielded social-psychological findings regarding identity. Most importantly, it asked children to identify themselves as ‘musicians’, ‘non-musicians’, or ‘playing musicians’ to accommodate those who played an instrument, but were not having lessons. The study found:
  o 48% of children described themselves as non-musicians
  o 22% described themselves as playing musicians
30% described themselves as musicians (those having peripatetic lessons)

- This suggests that the effect of specialised music teaching (peripatetic, and specialised teachers at secondary school) influences children’s self-perception of their musical identity.

Attitudes towards music and musical identities (2 studies)

- **Study 1**: 139 children aged 10-14 (across transfer; the primary school was a feeder for the secondary, with a wide range of extra-curricular musical activities).
  - 11% identified themselves as musicians (having formal lessons)
  - 19% identified themselves as playing musicians
  - 70% identified themselves as non-musicians
- There were no marked age differences in these proportions, although between ages 10 and 14, those describing themselves as musicians dropped from 15% to 5%.
- Girls were far more likely to identify themselves as musicians than boys.
- Two thirds of the playing musicians took part in organised extra-curricular musical activities, as opposed to only 4% of non-musicians.
- There was little evidence of the influence of the home environment; playing musicians did not come from more musically active families than non-musicians.
- Children with more positive musical self-descriptions identified more strongly with school music lessons, and school in general than others. (Although there was no evidence that they identify more strongly with PE.)

- **Study 2 (Lamont and Tarrant, 2001)**: 284 children, aged 11-14 (Y7-9), over two schools, one with above average GCSE music results and good extra-curricular musical provision; one below average GCSE and virtually no extra-curricular provision.
  - Far fewer children identified themselves as ‘playing’ and ‘trained’ musicians:
    - ‘trained’ musicians: 13%
    - ‘playing’ musicians: 27%
    - ‘non-musicians’: 60%
  - The proportion of trained musicians was slightly higher in the first (musical) school than in the second (non-musical). The proportion of non-musicians was also higher in the first school than in the second, although playing musicians was greater in the second school than the first.
  - So, there was a significant increase in those identifying themselves as non-musicians between the ages of 11-14.
  - A gender difference was in evidence: girls were more likely to describe themselves as playing or trained musicians.
  - Children with positive musical identities showed higher levels of identification with school music, but not for school in general or PE.
  - Children from the first school showed a low level of liking for their music teacher (who was not always the same person) in comparison with the second school overall (although liking for the music teacher declined from years 7-9 in the second school).

- Lamont and Tarrant’s studies show that the school environment influences children’s self-descriptions as musicians:
In the more overtly musical school, children tended to have a more negative musical identity
In the less overtly musical school, children tended to have a more positive musical identity.

**Discussion**

- There are several key areas which impact upon musical identity, some of which are external to school:
  - Gender
  - The presence of musical activity in the home
  - Socio-economic status (those from lower socio-economic backgrounds are less likely to develop positive musical identities)
  - Liking for the music teacher
  - Age (younger children identify themselves more positively, suggesting that perhaps older children are more discerning about their identities.
  - Extra-curricular activity: in schools with a considerable amount of extra-curricular musical activity, if children do not get involved, they are more likely to develop negative musical identities.
- Identification with music: although there is a decline of interest in school music lessons in secondary school, children’s self-descriptions as musicians, playing musicians or non-musicians remains the same overall.
- ‘Music clearly does enable children to define themselves in relation to others’ (p.56). Classroom music lessons help *some* children to identify with the group, but for others, activities at school beyond the classroom lead them to develop a sense of group difference.
‘Developing a Child’s Identity as a Musician’
Sophia J. Borthwick and Jane W. Davidson
(in Musical Identities, pp. 60-78)

• ‘Script theory’ (Byng-Hall, 1995, 1998) examines patterns in family interaction and attitudes, using metaphors (for example, a theatre) to represent family life. At its root is the idea that parents’ experiences as children affect the way they bring up their own children. According to the theory, although the roles within the family may change over time, a script, defined by the past experiences of previous generations, is passed down from one generation to the next. Script theory also recognises the influence of significant others, such as peers and teachers, and especially siblings (who are potentially very influential, depending on their birth order and age difference).

• The study involved 12 families, who partook in semi-structured interviews, and the data gave rise to the following themes:
  o Transgenerational plots
    ▪ Parents are affected by scripts during childhood, either positively (in which case, the script was a means of continuing the family identity) or negatively (in which case, parents were cautious in scripting their own children’s futures).
    ▪ In this way, musical legacies and myths are passed down and through the extended families
    ▪ Whether or not parents’ had had satisfying or unsatisfying musical experiences as children, they wished for music to retain its former status within the family. (For example, one mother put her children through grade exams, even through she herself had been distraught about them as a child. In retrospect, she felt they had been beneficial.)
  o Current daily influences
    ▪ In all the families studied there was a unified musical identity – all members of the family had some level of involvement in discussing, playing, supervising or performing another role I facilitating music in the family. There were strong expectations on children to be involved.
  o Parental expectations
    ▪ Children who proved themselves reliable in their practice regimes were given jurisdiction over how to use their time, and this often caused tensions with younger siblings, as usually the elder child was given the freedom first.
    ▪ The parents in the twelve families encouraged their children to participate in music as a hobby, but not to pursue it as a career choice. Borthwick and Davidson call this apparent mixed message a ‘double bind’.
  o Parent-child coalitions
    ▪ In some cases, ‘musician identification’ between one child and one parent had a negative influence on other relationships in the family.
  o Parental dual identity
    ▪ Some children reported finding it confusing having their parent occupy the roles of, for example, music teacher and mother simultaneously.
  o Directionality of musical influence
• Younger siblings were influenced by elder siblings’ musical tastes
• Although parents promoted art music, they were keen to feel that their children had some autonomy over their own musical preferences: parents endorsed broad musical tastes.
  o **Birth order**
    • In 2-child families, the first-born was usually labelled as the ‘musically talented one’, often regardless of any evidence.
    • In these cases, the parents’ view of the second-born child exhibited ‘niche diversification’: they were confident of the younger child’s niche (artist, sportsman, etc), although rejected the musician label. Thus, second-borns were scripted by their parents not to attain as much musically as their elder sibling.
    • In multiple sibship families the children were seen as having their own distinct characteristics; there was less inter-sibling comparison by the parents.

• Certain events may bring about changes in the scripts (the familial values attached to music):
  o In one case, in which the parents divorced, the child’s musical activity became a focus of inter-familial conflict
  o One child in the study was diagnosed as chronically ill, and her parents were keen to emphasise the enjoyment aspects of playing the clarinet rather than those regarding attainment, in encouraging her to play.
  o **School transfer:** due to the additional homework demands of secondary school, one of the first-borns had less time to practice, and the younger sibling became more interested in music.

• **Conclusions were:**
  o that the parenting script is either amended or replicated in accordance with the parents’ own levels of satisfaction from music in childhood.
  o That birth order is important in ‘musical scripts’
  o That all members of a family play a shaping role in its musical identity; the parents contribute whether they are musicians or not.
  o That musical identity is part of a multi-directional and reciprocal process within the family unit.
‘Youth Identity and Music’
Mark Tarrant, Adrian C. North and David J. Hargreaves
(in Musical Identities, pp. 134-150)

Recent research on Youth identity and music has focussed on the in- and out-of-school divide. In short:
• At primary school, children are interested in school music
• At secondary school, adolescents begin to favour out-of-school musical activities.
This raises the question of how the developmental needs of the adolescent contribute to this shift of favour.

The chapter identifies two relevant theoretically-grounded perspectives:
1. The individual’s identity status – Marcia’s (1966) ‘ego-psychological’ approach to studying identity
2. Social Identity Theory (Tajfel and Turner, 1979) which emphasises the contribution of social peer groups to identity formation.

Identity in adolescence

• There is some disagreement about the many processes at play in adolescence, although it is agreed that it is a period of increasing self-awareness and confidence in one’s identity.
• Marcia proposes that adolescence is a period of ‘identity crisis’ in which various possible identities are explored, after which the crisis is resolved by commitment to a particular identity. On this basis, there are four ‘identity states’:
  o Diffusion: the absence of commitment to any particular identity (with or without the exploration of many), occurring typically in early adolescence.
  o Foreclosure: commitment to an identity without prior experience of a crisis (as when a child enters a profession because his/her parents did).
  o Moratorium: when an individual may have explored other identities, but has not yet committed to a single one.
  o Achievement: when an adolescent has explored a range of identities, and committed to one.

Music and Identity Development
• Information according to which decisions about identity can be made by adolescents is provided by the media. For many adolescents, listening to pop music is the most preferred leisure activity, and music is counted amongst their most treasured possessions.
• Researchers suggest that this may be because engagement with music can enable adolescents to address salient developmental issues, including:
  o Acquiring sets of values/beliefs
  o Performing socially responsible behaviour
  o Developing emotional independence from parents
  o Achieving mature relations with peers
• Empirical evidence for these is lacking, although it seems that one of the appeals of music for adolescents is its capacity to help cope with the mood fluctuations involved in development. North et al (2000) found that music can function in management of emotional needs (relieve stress, express sadness, etc), and in ‘impression management’(listening in order to be trendy/cool) in 13-14 year-olds.
• The second of those two findings raises the importance of peer networks as an issue: it is important for adolescents to belong to peer groups, and to maintain good relations with them, by behaving appropriately using music. There is a great deal of evidence for this:
  o Brown and O’Leary (1971) found that those with greater knowledge of pop music were seen as more popular within the group
  o Finnäs’ (1989) participants sometimes expressed liking for ‘unpopular’ music in private, but not in front of peers.
• Social Identity Theory is a formalisation of the importance of peer groups.

Social Identity Theory (SIT)

• By categorising him/herself as part of a group, an individual necessarily excludes others from that group, thus creating ‘in’ and ‘out’ groups. This instigates a sense of self which guides behaviour, and helps develop a social identity.
  o Social identity contrasts with personal identity, and either of these two kinds of identity might be salient – and thus guide an individual’s behaviour – in a given situation.
Social identity:
  ▪ Is defined by groups
  ▪ Leads to intergroup behaviour (an individual might behave entirely in terms of his or her group membership)
Personal identity:
- Has no obvious social categorisation
- Leads to interpersonal behaviour

- What is important is how intergroup/interpersonal an individual perceives a situation to be; the more intergroup, the more uniform will be the individuals’ attitudes and behaviour towards the out-group (Linville and Jones, 1980).
- Individuals behave in order to secure a positive evaluation of the in-group (in comparison with out-groups), in order to fulfil the need for self-esteem and positive social identity.

**Social Identity in adolescence**

- Numerous studies have tested the hypothesis that youths join peer groups, and identify them as having more (perceived) positive attributes than out groups.

**Musical behaviour and the maintenance of Social Identity**

- One of the major appeals of music to adolescents is that it enables peer-group differentiation, and thus, opportunities for positive identity forming.
- Affiliation acts as a badge (Frith, 1981), enabling youths to identify with one peer group and not with others.
- Kelley (1950), in his seminal work on person perception, identified ‘central’ qualities, which provide meta-information – qualities which affect other people’s perception of the person as a whole.
- Statements about music may convey meta-information, such that they may lead to social judgements about an individual’s other characteristics.
- North and Hargreaves (1999) presented participants with information about theoretical ‘target’ individuals, who were revealed to be fans of one of four musical styles, and then asked participants to agree or disagree with 12 statements about the target (6 positive, 6 negative). The targets whose musical taste was seen as more prestigious (e.g. pop music) were perceived more positively than those targets whose musical taste was less prestigious.
  - This is an example of how musical listening can facilitate impression formation: adolescents can identify the social connotations of different musical styles, and use them construct self-images.
- Regarding the relationship between music and identity:
Through affiliation of their peer-groups with certain styles of music, adolescents associate the group with meta-information.

Through intergroup comparison, that affiliation can be exaggerated according to the value connotation of the meta-information, and in response to social identity needs.

**Study 1: Social categorisation and musical affiliation**

- Sample of 124 British adolescents (aged 14-15 years)
- In accordance with SIT, participants identified out-groups as liking less-positively perceived music.
- This has implications for self-esteem:
  - Participants with lower levels of self-esteem perceived there to be a greater difference between in and out groups.

**Study 2: context effects in musical preference statements**

- The study investigated the importance of music relative to other activities for 149 British adolescents.
- Participants were asked to rate activities (including listening to various musical styles, watching films, being good at football) in terms of how well they thought each activity could be used to describe the in-group and out-group, and how desirable their own group thought it was to be associated with each one.
  - Responses to negatively perceived music were particularly strong
  - The more desirable (association with) the activity, the greater the difference perceived between the two groups.
- In order to protect their social identity, participants relied primarily on association with most positively-perceived activities, but also on those activities which were perceived most negatively.

**Study 3: attributions for others’ musical behaviour**

- The first two studies support the assertion that adolescents use statements about music to form favourable evaluations of their peer groups. This study focussed on intergroup attribution.
- Previous research on intergroup attribution has looked at three dimensions:
  - The ‘locus of causality’ dimension: how internal to the group is the cause of a behaviour, or in contrast, to what extent is the behaviour dictated by the situation (How ‘authentic’ is the behaviour?)
  - The ‘stability’ dimension: is the cause of the behaviour variable over time?
  - The ‘globality’ dimension: is the cause specific to that behaviour, or related to lots of other behaviours?
• 55 Participants were asked about a member of the in- and one of the out-group who performed a positive (attending a rock concert) and negative (attending a classical concert) behaviour, and were asked to explain his behaviour in terms of motivation, likeliness to go to such events frequently, etc (such that the three dimensions above were each addressed).

• In all three dimensions, participants made a higher internal/stable/global attribution for the positive behaviour, and a lower internal/stable/global attribution for the negative behaviour of the in-group, than they did for the out-group. (In other words, they perceived the in-group as more ‘authentic’.)

• These three studies sought to redress the balance between the individual and the social in musical identity research. The big question they ask is ‘is musical behaviour determined primarily determined by its function as a badge (in accordance with SIT), or by the needs of the individual?’ The authors conclude that group AND individual needs shape musical identity, and that the relationship between identity and music always happens in a social context.
Musical Communication and Children’s Communities of Musical Practice
Margaret S. Barrett
(in Musical Communication, pp. 261-280)

- In socio-cultural theory children are seen as ‘active social agents who internalise cultural meanings through interaction with others in their Zone of Proximal Development (ZPD).
- The ZPD is a concept proposed by Vygotsky, and can be defined as the distance between a child’s actual developmental level (independent meaning making), and his or her potential developmental level, as determined by problem solving with help/guidance.
- Thus, there are two types of engagement which occur in the ZPD:
  - Problem solving with more competent others
  - Play
- Children’s ‘Communities of Musical Practice’ (CMCs) are communities in which children are the active agents in determining the location, participants (this could include adults) and activities. Children are meaning makers within their CMCs.

Musical Communication: A Perspective from Socio-cultural theory

Important concepts:

- According to Vygotsky, children’s developmental does not hold to universal laws; rather than happening in an ‘eternal’ child, Vygotsky considered development to occur in a ‘historical’ one, according to his/her participation in socio-cultural practices in family, school, community, and wider cultural settings. This is in some sense ‘genetic’: it takes into account the notion that culture evolves, in the same way as biology.
- According to socio-cultural theory, communication is a ‘contextualised practice’ in a culture, which takes place under specific cultural conditions. Within socio-cultural theory, Bordieu’s notions of ‘cultural capital’ and ‘habitus’ (the adoption of cultural rules and values) explain how meanings are produced and negotiated.
- Rogoff (2003) explains that children learn through keen attention (observing and pitching in) to ongoing activities, rather than relying on using knowledge and skills in out-of-context lessons.
• Engestrom (1993) defines a context for learning as an activity system in which the object, subject and tools are integrated to a unified whole.
• ‘Situated cognition’ (Lave and Wenger, 1991): this is the notion that meaning making is contextually bound.
• ‘distributed cognition’ (Salomon, 1993): this is the idea that intellectual activity is shared amongst the group producing the meaning in question.
• Overall, socio-cultural theory emphasis the idea that even when listening to music by him/herself, an individual is engaging in a social space, in which meaning is mediated by cultural values.

Play and musical play

• Musical play starts in infancy, in mother-child interactions; even infants are meaning makers within their ZPD.
• The concept of the ZPD emphasises the importance of play in learning and development. As more competent others in the ZPD, adults provide scaffolding using various strategies: recruitment, reducing the degree of freedom, direction maintenance, marking of features, frustration control and demonstration. Children also use scaffolding in the CMPs, although in different ways, as explained in the studies cited (see below)
• Lave and Wenger (1991) proposed an expanded view of the ZPD, in which individuals can be alone with the cultural tools of the domain; it is not only person-person interactions which occur in the ZPD. So, for example, a child using electronic media might be in her/his ZPD – a virtual community of musical practice.

Communities of Practice

• A Community of Practice is ‘a group of people who share a concern, a set of problems or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis’ (Wegner et al., 2002; p. 267 of this chapter).
• Thus a Community of Practice is characterised by
  o mutual engagement,
  o joint enterprise and
  o shared repertoire.
• Newcomers to the Community join by ‘legitimate peripheral participation’ as they are exposed to these three things.
• Communities of Practice are distinguished from other (kinds of) communities on account of their:
  o Purpose
  o Personnel (self-selected)
  o Boundaries (fluid)
  o Cohesion (identification within the group)
  o Longevity (interest in the topic may die out)

• Despite the seemingly positive aspects named above, Communities of Practice are not necessarily always ‘good’ things. They can
  o Hoard knowledge
  o Limit innovation
  o Hold others hostage to their expertise

• The learning environments of pop musicians overlap with the notion of Communities of Practice (including learning from a recording), and we participate in a number of CPs when we use media.

**Children’s Communities of Musical Practice**

• Children are situated in many Communities of Practice: educational settings, home, paid caregivers, peers, local community groups (e.g. church), virtual, global communities (internet).

• Barrett (2003) has it that children become ‘meme engineers’ as they produce and communicate meanings in musical culture.

• Various studies highlight issues in child-child or adult-child CMPs:
  • Russell (2002) looked at Fijian singing practices
    o These were passed on to children by adults in various CMPs (as listed above)
    o There was an emphasis on the importance of group over individual practice.
    o Key aspects of children’s learning are cited: ’adult authority’, ‘shared repertoire’, ‘sites of learning’, ‘belief in ability’.
    o There was an emphasis on replication of tradition (limiting of innovation).
    o Children adapt an established repertoire by manipulating formulae for songs
    o Transmission and learning practices took place within this CMP: close observation, kinaesthetic modelling, shadowing musical sound, reiteration of the complete model.
    o The model was learned as complete, making few concessions for the learner – in a marked difference from classroom music lessons.
  • Addo (1997) studied Ghanaian schoolgirls teaching songs to adults
    o The girls taught adults their songs using segmentation techniques
• However, they taught the songs to each other as complete models: Scaffolding for the adults, but not for the children (!)

• Riddell (1990): hand clapping games in children aged ≈10 years. Observed that:
  o The learning situation was much more intense than in classroom lessons. Children were dependent on each other to follow the variations, and paid avid attention to each other for: gaze, posture, timing, gestural and musical cues.
  o In order to participate in this CMP, children have to pay attention to the community

  o Improvising ‘in the game’ was the province of game leaders and acknowledged masters, who had the licence to adapt/improvise.
  o Peripheral participants copy the masters (including singing sotto voce, shadowing the actions of the masters, rehearsing in spaces between performances), in order to share in the repertoire.
  o This CMP allowed for various levels of competence as new members join the community. New and longstanding members of the community contributed to the ongoing development of the CMP by ‘brokering’, such that practices from other CMPs are integrated.
  o Thus, communication and learning became multi-directional (peer-to-peer) rather than unidirectional (expert-to-novice)

• Barrett and Gromko, (2002): children’s (aged 9-12) learning and development in a CMP performing three specially-written new works
  o This study highlighted the intersection of various CMPs, as children drew on the expertise of others (peers, composers, ensemble director) in learning their parts.

• Shehan-Campbell (1998): the most extensive description of children’s participation in various CMPs. For Michael (aged 4)
  o Joint listening experiences (for example, with parents) can become rich, inter-personal communicative ones.
  o Joint family listening to favourite music influences development and family relationships.

• Elsewhere, Campbell (2002) demonstrates that children use music for:
  o Emotional expression
  o Aesthetic enjoyment
  o Physical response
  o Entertainment
  o Communication
  o Conformity to social norms
  o Conformity to and stability of culture
  o Validation of religious ritual
  o Integration of society

• All of these studies focus on ‘non-verbal’ communication, emphasising music in action, and the participants observed exhibited close attention to, and keen observation of:
  o models
  o musical action (in real and virtual settings)
o Kinaesthetic modelling
  o Shadowing of musical sound and action (in real and virtual settings)
  o Gaze, posture, timing
    o Demonstration of ‘complete’ musical models.
• At times, these are at odds with classroom music lessons.

Implications for Music Education

• Communities of Practice emphasise mutual engagement, joint enterprise and shared repertoire, and often school music is opposed to these things: rigid rather than fluid, teacher-enforced repertoire/knowledge, and so on.
• To cultivate CMPs, the following should be promoted:
  o Design for evolution
  o Dialogue between inside and outside perspectives
  o Different levels of participation
  o Public and private community spaces (presumably within the classroom)
  o Focus on value
  o Combination of familiarity and excitement
  o Create a rhythm for the community
• So, music educators should:
  o Be prepared for changes in individual theories and practices of music education over the course of their career
  o Be open to all perspectives on musical thought and action in the classroom
  o Design learning experiences in collaboration with student participants that invite a range of ways and levels of engagement (e.g. DJ, composer, critic, performer)
  o Consider the physical space of the classroom (designate areas within it for public/private practice)
  o Provide environments where musical values are identified and interrogated
  o Acknowledge the value of public and private ways we engage with musical experience.
A Note on Social Practice Theory

- There is, increasingly, a shift in psychological research towards considering the influence of social context on how decisions are taken by individuals, although at their root, the theoretical models used to study behaviour are located inside the individual.
- Social Practice Theory has its roots in sociology, and its fundamental tenet is that individuals are part of (and perform) broader practices within social contexts, and therefore the practices themselves should be the object of study. Further, SPT studies the historical evolution of those practices and contexts, and attempts to define, as it were, the ‘rules of engagement’ as socio-historically defined, in given social practice. In other words:
  - rather than considering ‘what made Joseph want to play the piano?’, SPT would study what it is to be a pianist in Joseph’s social context, and how this might have guided his decision.
  - studying, say, musical taste from SPT perspective, rather than asking individuals about their preferences, research would ask questions about the range of options available to an individual (for example, the availability of a Hifi/iPod, the range of music available in the social context, the cultural attachés of making a given choice).
- Although SPT acknowledges the individual as an (perhaps the) important, decision-making element within a social context, it recognises the extent of influence of the many other elements at play which guide her or his behaviour: people’s will and habits are shaped by the interactions between various elements which make up the SPs of which they are part.
- Because of this, it is difficult to define what a ‘Social Practice’ is in the abstract, and indeed to isolate its realisation in society: the various interacting elements within a social (and socio-historical) context mean that social practices are often reciprocally nested. For example, ‘eating in a restaurant’ might involve ‘interacting with waiters’, ‘hearing background music’, ‘table manners’, and various other activities which are, notionally, sub-practices in this context, but elsewhere, might be considered to be practices in their own right.
- There are multiple ways of considering what a practice is; increasingly, authors are seeking to identify and define the elements which make them up. Shove (2010) suggests that Social Practices are made up of materials, meanings and competences. With respect to the social practice ‘football’ (a specific, grounded performance of ‘football’, which is different from a ‘football match’), these might be realised as follows:
  - **Materials**: the tools needed for a practice to occur (a ball, a suitably equipped person).
  - **Meanings**: the perceived values attached to the activity in question, by the individual and the society in which the practice is performed (the idea that, in kicking, dribbling &c, the person is performing a unified practice: football. (S/he may well perform some or all of those actions in other contexts, but not be playing football.)).
- **Competences**: the skills and knowledge required by the practitioner to carry out the practice (the ability to kick and dribble etc., in such a way as to be playing football).
  - Importantly, these three elements must all be present for a Social Practice to occur, although they must interact for ‘football’ to have been practiced.

Thus, in SPT, agency is not located in the individual – the practice itself has agency, which is distributed among the elements that make it up, including the individuals performing it, but also including the other elements (for example, if the ball bursts, football can’t be practiced).