

Influence of Demographic Factors on Music Listening Preferences in the Workplace

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[Abstract] Listening to music while working is not an evolution of present-day world. It has been practiced for decades. With easy availability of listening devices like MP3 players, digital file formats, and the internet, music listening at work is a growing phenomenon. With the increasing use of music in the work place, it is important to understand why individuals listen to music and how music supports them during their work. This study is focused on identifying the music listening preferences of employees in office environments and the influence of demographic factors on these preferences in India. Employees (48 males and 78 females) working in offices across different industries provided data on their music listening preferences. The demographic factors considered are industry / organization in which the employee works, gender, and age. Respondents rated their preference on a 5-point Likert scale for different music genres, functions of music, and activities done while listening to music. Gender and age are considered as influencing factors in preferences for music styles and functions that music serves. Male employees prefer listening to more music at work than female employees. Romantic, melodious, soft, and Bollywood music were the most preferred genres. Music helped in relaxing, improving mood, reducing boredom, and creating a happier environment. Both male and female respondents did not prefer listening to music while talking to others and talking to their colleague. Significant relationship existed between preferences for genres of music and functions of music.

[Keywords] music listening, workplace, functions of music, demographics

Introduction

Listening to music online is the third most preferred activity of urban internet users in the country, followed by writing e-mails and using social media. Nearly 97.4 million people in urban India listen to music online, which is close to 63 per cent of the 168 million total urban internet users in the country, and around 75 per cent of this traffic comes from mobile phones. It is estimated that 73.8 million urban internet users in India stream music on their mobile phones using a data connection (W. (2015, August 17). Music impacts every aspect of our life, how we feel, how we perceive, how we think, and how we behave. Music preferences is a recognizable “badge” by which youths describes their individual self-concepts and make decisions about others. Studies also indicate that the perceived characteristics of individuals are influenced by their expressed preference for particular musical styles (North & Hargreaves,1999).

Music listening in the work place finds its place in the growing list of workplace trends, such as voice calling, instant messaging, and Facebook; these have proved to be a challenge for HR professionals. In response, HR professionals have included music listening as a unique employee benefit. It has been seen that it’s mostly younger workers who drive the trend. Ninety percent of workers, ages 18 to 24, and 89 percent of those 30 to 39, said music improves their job satisfaction or productivity, according to the Harris Poll (Spherion Survey, 2006).

Only about one-quarter of Baby Boomers made the same claim. This has serious implications for India, as it expects to see an increase in the share of the working age population until about 2035 to 2040. India is on the way to becoming the country with the largest and youngest employable population in the world (in 2020, the average age of an Indian will be 29 years, compared with 37 for China and 48 for Japan). In this scenario, it becomes imperative to assess the effect of demographics (gender, age, and industry) on the music listening preferences of employees.

The review of literature has focused on different aspects of music, such as functions of music, preferences for genres of music, relationships between music and personality and cultural differences in music listening, to have a richer understanding of music listening, especially in the workplace. Music has served several functions for workers and employees from pre-industrialization to post-industrialization eras due to the advancements in technology (Prichard, Korczynski, & Elmes, 2007). In the 1930s, recorded music was often played in factories to increase productivity and reduce boredom and fatigue among factory workers. Studies that focus on the relationship between music listening and productivity are seen to yield contradictory results.

Music listening can have a negative impact on task performance (of complex tasks in particular) (Furnham & Strbac, 2002; Furnham, Trew, & Sneade, 1999); positive effects and quality of work were lowest in the absence of music, while time on task was longest when music was removed (Lusiuk, 2005). Music was found to be beneficial for monotonous work, and increases in output were often recorded (Antrim, 1943; Fox, 1971; Kaplan & Nettel, 1948; Uhrbrock, 1961; Wokun, 1969). Music at work has often been conceptualized as background music that may distract task performance (Cassidy & MacDonald, 2007; Daoussis & McKelvie, 1986; Furnham & Bradley, 1997; Furnham & Strbac, 2002; Kiger, 1989; Ransdell & Gilroy, 2001)

Merriam (1964) presented the classic outline of music functions across cultures. These are 1) emotional expression, 2) aesthetic enjoyment, 3) entertainment, 4) communication, 5) symbolic representation, 6) physical response, 7) enforcing conformity to social norms, 8) validation of social institutions and religious rituals, 9) contribution to the continuing and stability of culture, and 10) contribution to the integration of society. Studies indicated that respondents used music to alter and/ or reinforce their ongoing moods and energy levels, either due to aesthetic experience, peak experience (Sloboda, 1991) or simply part of everyday life (DeNora, 2001). Music listeners' reasons to listen to music were to ease pressure, prevent boredom, to enable concentration, to seek enjoyment, to keep one interested, make tasks seem easier, and to refresh moods, etc. (Upadhyay, 2013).

There are different means how individuals can relate to music, such as a composer, as a performer, and as a listener. Listeners experiencing different functional uses of music in the past had a stronger intention to listen to music to attain specific goals in specific situations. Schäfer (2016) conducted a study to explore why people listen to music and what kinds of goals they have for music listening. The study also evaluated whether music listening actually helps people achieve these goals. The specific goals that the participants were asked about were self-awareness, social relatedness, arousal, and mood regulation. The respondents rated arousal and mood regulation as the most important goal for music listening, followed by self-awareness, with social interaction coming in last. The respondents gave the impression that they were able to achieve what they desired from music listening and were better at getting it with more experience.

Research (Schafer & Sedlmeier, 2009) focused on understanding the strength of preferences for music styles and the relationship between the strength of music preferences and functions of music and how those musical functions are achieved. Respondents were asked to list music styles known to them; the results were reduced to 25 styles known by all respondents. There was no significant gender difference in importance of music and music listening hours. The most preferred styles were rock and alternative, trailed by classical, pop, rock, and jazz. Beat music, folk music, and electronic music were preferred the least. The expression of personal identity and values was the most correlated function to music preference. Meeting others through music was an important function for music preference. The functions of music play a significant role in preference for music styles.

Music helps build social connection. The motivation for music listening and the fondness for a specific kind of music depends on the cognitive, physiological, and emotional functions that music can fulfil for the listener. The participants were asked to listen to seven different pieces of music, one among which was their own preferred music, and they were asked to rate their liking for each piece. Communication and self-reflection are the most important functional factors for explaining why people like "their" music.

Similarly, Juslin and Laukka (2004) felt that a great deal of the attraction of music comes from its "emotional powers." The main purpose of this research was to explore expression, perception, and induction of emotions among music listeners. It was found that music helps them express and communicate emotions.

Music helps in expressing a variety of emotions, which included joy sadness, love, calm, anger, tenderness, solemnity, anxiety, hate, humor, loneliness, tension, pride pain, desire, and many other such emotions. Basic emotions like joy, sadness, anger, and fear were among the top ten emotions listed by respondents. “To express, release, and influence emotions” was the highest rated reason for listening to music.

Research explored the functions of music listening from a multicultural perspective and examined cultural similarities and differences in the developed model of the functions of music listening (Boer & Fischer, 2012). The functions were grouped as music in the background, memories through music, music as diversion, emotions and self-regulation through music, and music as reflection of self and social bonding through music. More cultural similarities were found in the functions of music, but differences existed in the functions of music listening. The differences appeared to be based on culture specific uses of music.

A strong link was found between emotional measures and music preferences. A high correlation was measured in feelings of warmth and experiences of shivers down the spine/goose bumps with music preferences. A slight but significant correlation was seen among the physiological measures, respiration rate, and heart rate with music preference (Schafer & Sedlmeier, 2011).

As part of cross cultural studies, it was determined that cultural differences in India and Germany barely apply to the functional use of music in everyday life. The findings showed there was no gender differences in music habits. Background entertainment, emotion regulation, and self-regulation were rated high among the functions of music by Indian respondents, whereas the Germans rated high on prompt for memories and social bonding (Schäfer, Tipandjan, & Sedlmeier, 2012).

Extensive research has been carried out on nature of music preferences. Rentfrow et al. (2011) identified five music preference dimensions. Each factor had a unique form of characteristics that differentiate it from others: the Mellow factor, covering smooth and relaxing music styles; the Unpretentious factor, comprising different styles of country and singer–songwriter music; the Sophisticated factor, defined by a variety of music perceived as complex, intelligent, and inspiring; the Intense factor, composed of loud, forceful, and energetic music; and the Contemporary factor, largely explained by rhythmic and percussive music. Also Keston and Pinto (1955) found out that significant factors influencing music preferences were intellectual introversion, music recognition, and musical training. Age, sex, and intelligence were found to be insignificant factors influencing music preference.

Upadhyay, Shukla, and Chakraborty (2017) conducted research on under graduate and post graduate students to find the important dimensions of music preferences, the links between music preferences and Big-Five personality traits, and gender differences in music preferences. Preferences for music were measured using the Music Preference Scale (MPS), which asked the respondents to rate their preference for 23 different genres of music. Exploratory Factor Analysis revealed the presence of five major factors: Intense and Electronic; Devotional and Cultural; Emotional and Melodious; Spiritual and Reflective, and Contemporary and Rhythmic. Results of the study indicates that personality and gender could have roles to play in the formation of music preferences. Gender differences were observed that showed that girls enjoyed listening to Emotional and Melodious music as opposed to boys, who chose to listen to Devotional and Cultural music.

It was found that age and gender of the respondents strongly influenced their musical taste. Older respondents preferred to listen to genres such as blues, jazz, classical, and folk, whereas younger respondents preferred listening to rock and heavy metal. Females preferred to listen to genres such as pop music, classical, jazz, and folk. External factors, such as weather, also has a significant effect on preferences for music genres. Panel data analysis disclosed that social influence from friends had no significant influences on one’s music taste (Schob, 2014).

Research on the effect of familiarity and repeated listening to music preferences among school and college students indicated that repeated exposure or increasing familiarity to a music styles may increase preference for those styles. It was also found that repeated exposure to simple and well-known music often leads to decreased preferences (Finnas, 1989). It was also seen that music was heard when other activities were being carried out. Driving/travelling, doing routine tasks, and performing word processing tasks were the highest rated activities done by participants while listening to music at work. Respondents did not prefer to listen to music while talking to colleagues, talking to others, or doing graphical tasks (Haake, 2011).

Also, when participants could choose the music they could listen to, they tended to be more positive, alert, and focused. Thus, autonomy and control were important issues as far as music preferences was considered (Sloboda et al., 2001). This was reflected in a study by Bull (2007), who explored MP3 player use in everyday life. He suggested that music listening can be a strategy for people in offices to privatize their auditory environment, a “form of cognitive control” (p. 112) as well as an “aural cocoon” (p. 113). The listeners in his study displayed a desire to control their working environment and pace. This also indicates that the employee has the authority to transform his working place.

There seems to be limited research on the demographics of music listening in the workplace. Women especially seem to have greater knowledge on the type of music they should listen to when keeping in mind the situation. There are age related differences in music listening while working. The older the individual, the less the time spent in music listening (Lusiuk, 2005). Gender differences occurred in music preference, perceived emotions, and listening style. The male respondents were more engaged in active listening than female respondents. Different genres were preferred in different emotional situations. Respondents also showed preferences for specific genres while doing certain activities. Music genres were correlated with personality factors.

Research Methodology

The aim of the current study is to explore current music listening practices in office-based workplaces to find out how, where, and how often employees listen to music at work in the Indian context. The study also aims to provide more detailed information about the functions of music and what type of music the respondents listen to. In addition, the study attempts to assess the influence of demographic factors on functions and preferences of music at work. It will also find the relation between preference for music genres and functions of music. Thus the following objectives emerged from the literature review:

- I. To find influence of demographic factors on functions of music at work.
- II. To find influence of demographic factors on preferences for music genres at work.
- III. To find out relation between preference for music genres and functions of music at work.

Sample Description

The present study was carried upon to understand the influence of demographic factors (gender, age, industries) on the functions and music listening preferences among employees across different industries. Organizations that allowed music listening at work were identified, and a questionnaire was distributed among employees to collect data.

The questionnaire was composed of demographic details like industry / organization in which the respondent works, gender and age group, music listening hours at work, preferences for 23 different music genres, activities performed while listening to music, and the functions of music. Employees were asked to rate their preferences for 23 different genres of music on a 5-point Likert scale by Music Preference Scale (Upadhyay, Shukla, & Chakraborty, 2017), while items related to activities undertaken concurrently while listening to music and functions of music taken from Haake (2011). A reliability test was conducted to test the reliability of the questionnaire. The Cronbach's alpha reliability coefficient was .933, which suggested that there is higher internal consistency of the variables. The judgmental sampling method was used to collect data from employees working in office environments. Data collected from 126 respondents was analyzed.

Results and Discussion

This study seeks to understand the influence of demographic factors (age, gender, and industry) on the functions of music, music preferences, and activities undertaken when listening to music. This study is timely not only because of limited research in this area but also because it is current with the average high amount of individual listening per week at work. ANOVA was used to identify differences in preference for different genres of music. Further post hoc testing was conducted to check the existences of differences

between groups.

Research indicates that gender plays an important role in the functions music serves to the listeners (Schäfer & Sedlmeier, 2009a ; Upadhyay, Shukla, & Chakraborty, 2017). The literature review indicates that music listening leads to mood arousal and regulation, getting energized, and contributes to social relationships and self-regulation. It also acts as a diversion, which could help in stress management. However, since the influence of demographic factors, such as age and gender was not considered, it led to the following hypotheses.

H0a: There are no differences in the functions music serves at work with respect to gender.

H1a: There are differences in functions music serves at work with respect to gender.

The results of the present study show that gender does not have any significant influence on the functions music serves to the respondents. However, a statistically significant difference between groups as determined by two-way ANOVA (F, 1,124), $p=.036$ was seen for the function “makes you less tired.” Similarly, a statistically significant difference between groups as determined by two way ANOVA (F,1,124), $p=.025$ was seen for the function “makes you happier.” It can be said that music makes female respondents happy and less tired.

H0b: There are no differences in the functions music serves at work with respect to age.

H1b: There are differences in the functions music serves at work with respect to age.

Table 1

Post Hoc Test: Tukey - Age Group vs. Functions of Music

Multiple Comparisons							
Tukey HSD							
Dependent Variable	(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Blocks out surrounding noise	1	2	.320	.196	.364	-.19	.83
		3	.028	.485	1.000	-1.23	1.29
		4	2.028*	.751	.039	.07	3.98
	2	1	-.320	.196	.364	-.83	.19
		3	-.292	.492	.934	-1.57	.99
		4	1.708	.756	.113	-.26	3.68
	3	1	-.028	.485	1.000	-1.29	1.23
		2	.292	.492	.934	-.99	1.57
		4	2.000	.876	.108	-.28	4.28
	4	1	-2.028*	.751	.039	-3.98	-.07
		2	-1.708	.756	.113	-3.68	.26
		3	-2.000	.876	.108	-4.28	.28
Provides a different perspective	1	2	.401	.199	.187	-.12	.92
		3	-.099	.493	.997	-1.38	1.18
		4	1.901	.763	.066	-.09	3.89
	2	1	-.401	.199	.187	-.92	.12

		3	-.500	.500	.750	-1.80	.80	
		4	1.500	.768	.212	-.50	3.50	
	3	1	.099	.493	.997	-1.18	1.38	
		2	.500	.500	.750	-.80	1.80	
		4	2.000	.891	.117	-.32	4.32	
	4	1	-1.901	.763	.066	-3.89	.09	
		2	-1.500	.768	.212	-3.50	.50	
		3	-2.000	.891	.117	-4.32	.32	
	*. The mean difference is significant at the 0.05 level.							

Further analysis of the data reveals that there were no differences in the functions music serves to the respondents of different age groups. Differences were seen only in the functions like “music blocks surrounding noise” and “music provides a different perspective” (Table 1), whose significance values were .030 and .025, respectively. The difference in the functions of music, such as “blocks surrounding noise” and “provides a different perspective” were mentioned by respondents from the higher age group. In order to ascertain the influence of organization on the functions music serves, the following hypotheses were tested:

H0c: There are no differences in functions music serves at work with respect to industry/organization.

H1c: There are differences in functions music serves at work with respect to industry/organization.

Results seem to indicate that industry/sector influences what function music serves. There were differences in the functions, such as “helps you relax,” “improves your mood,” “distracts from unwanted thoughts,” and “makes you happier,” whose significance values were less than the standard alpha value. Extensive research has been carried out on the nature of music preferences. Rentfrow et al. (2011) identified five music preference dimensions: a Mellow factor, covering smooth and relaxing music styles; an Unpretentious factor, comprising different styles of country and singer–songwriter music; a Sophisticated factor defined by a variety of music perceived as complex, intelligent, and inspiring; an Intense factor composed of loud, forceful, and energetic music; and a Contemporary factor largely explained by rhythmic and percussive music. Also, Keston and Pinto (1955) found out that significant factors influencing music preferences were intellectual introversion, music recognition, and musical training. Age, sex, and intelligence were found to be insignificant factors influencing music preference. Upadhyay, Shukla, and Chakraborty (2017) conducted research on undergraduate and postgraduate students to find the important dimensions of music preferences, the links between music preferences and Big-Five personality traits, and gender differences in music preferences. Thus, the following hypotheses emerged:

H0d: There are no differences in preferences of music at work with respect to gender.

H1d: There are differences in preferences of music at work with respect to gender.

The results of the present study indicate that gender does not have any significant influence on music preferences of respondents. However, post hoc analysis indicates that genres like hip hop, rap, trance, and Islamic music showed significant differences between genders. Hip hop, rap, and trance were preferred more by male respondents than female, whereas Islamic music was preferred more by female respondents. Islamic music was the least preferred music genre among all respondents, followed by bhajan, patriotic, sufi, and ghazal (Table2).

Table 2
ANOVA- Gender vs Preferences for Music Genres

		Sum of Squares	df	Mean Square	F	Sig.
Bollywood	Between Groups	.064	1	.064	.048	.826
	Within Groups	164.761	124	1.329		
	Total	164.825	125			
Melodious	Between Groups	4.885	1	4.885	3.290	.072
	Within Groups	184.107	124	1.485		
	Total	188.992	125			
Romantic	Between Groups	1.063	1	1.063	.860	.356
	Within Groups	153.263	124	1.236		
	Total	154.325	125			
Soft	Between Groups	.293	1	.293	.156	.693
	Within Groups	232.699	124	1.877		
	Total	232.992	125			
Folk	Between Groups	2.932	1	2.932	1.607	.207
	Within Groups	226.179	124	1.824		
	Total	229.111	125			
Rock	Between Groups	1.496	1	1.496	.852	.358
	Within Groups	217.615	124	1.755		
	Total	219.111	125			
Ghazal	Between Groups	.992	1	.992	1.184	.279
	Within Groups	103.865	124	.838		
	Total	104.857	125			
Bhajan	Between Groups	2.556	1	2.556	2.716	.102
	Within Groups	116.659	124	.941		
	Total	119.214	125			
Punjabi	Between Groups	.239	1	.239	.145	.704
	Within Groups	204.205	124	1.647		
	Total	204.444	125			
Patriotic	Between Groups	.890	1	.890	1.193	.277
	Within Groups	92.538	124	.746		
	Total	93.429	125			
Sufi	Between Groups	3.795	1	3.795	2.658	.106
	Within Groups	177.030	124	1.428		
	Total	180.825	125			
Classic	Between Groups	.069	1	.069	.046	.831
	Within Groups	186.788	124	1.506		
	Total	186.857	125			
Hip hop	Between Groups	13.719	1	13.719	8.725	.004
	Within Groups	194.987	124	1.572		
	Total	208.706	125			
English	Between Groups	5.198	1	5.198	2.695	.103
	Within Groups	239.159	124	1.929		
	Total	244.357	125			
Remix	Between Groups	1.905	1	1.905	.982	.324
	Within Groups	240.635	124	1.941		

	Total	242.540	125			
Rap	Between Groups	6.960	1	6.960	4.023	.047
	Within Groups	214.532	124	1.730		
	Total	221.492	125			
Pop	Between Groups	2.231	1	2.231	1.197	.276
	Within Groups	231.197	124	1.864		
	Total	233.429	125			
Blues	Between Groups	.313	1	.313	.199	.657
	Within Groups	195.179	124	1.574		
	Total	195.492	125			
Islamic songs	Between Groups	5.813	1	5.813	5.761	.018
	Within Groups	125.115	124	1.009		
	Total	130.929	125			
New age	Between Groups	.332	1	.332	.155	.695
	Within Groups	266.596	124	2.150		
	Total	266.929	125			
Jazz	Between Groups	1.231	1	1.231	.951	.331
	Within Groups	160.428	124	1.294		
	Total	161.659	125			
Trance	Between Groups	7.099	1	7.099	4.410	.038
	Within Groups	199.607	124	1.610		
	Total	206.706	125			
Instrumental	Between Groups	3.053	1	3.053	1.854	.176
	Within Groups	204.154	124	1.646		
	Total	207.206	125			

H0e: There are no differences in preferences of music at work with respect to age.

H1e: There are differences in preferences of music at work with respect to age.

The analysis of music genre preferences among respondents revealed that there were wide differences in preferences for different music genres among age groups. There seem to be no differences in preferences for folk, patriotic, classic, hip hop, rap, pop, new age, jazz, and Trance across age groups. The least preferred genres were Islamic, bhajan, patriotic, sufi, and ghazal.

H0f: There are no differences in preferences of music at work with respect to industry.

H1f: There are differences in preferences of music at work with respect to industry.

Differences were seen in preferences for folk, patriotic, classic, and hip hop with significance values of .033, .000, .007, .041, respectively, less than alpha value .05. Respondents from the professional service industry rated (3.20), comparatively higher on preferences for folk music. Respondents from the IT industry rated highest (2.03), and respondents from others rated lowest (1.00) on preferences for patriotic music. Preferences for classic music was rated lowest (2.06) by respondents from the E-commerce industry. Hip hop music was least preferred by respondents from others. Apart from these four genres, there were no differences in preferences for music genres at work between respondents of different industries.

Table 3
 Post Hoc Test: Tukey - Industry vs Preferences for Music Genres

Multiple Comparisons							
Tukey HSD							
Dependent Variable	(I) Industry	(J) Industry	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Folk	1	2	-1.106*	.377	.021	-2.09	-.12
		3	-.315	.285	.686	-1.06	.43
		4	-.156	.523	.991	-1.52	1.21
	2	1	1.106*	.377	.021	.12	2.09
		3	.791	.338	.094	-.09	1.67
		4	.950	.553	.319	-.49	2.39
	3	1	.315	.285	.686	-.43	1.06
		2	-.791	.338	.094	-1.67	.09
		4	.159	.495	.988	-1.13	1.45
	4	1	.156	.523	.991	-1.21	1.52
		2	-.950	.553	.319	-2.39	.49
		3	-.159	.495	.988	-1.45	1.13
Patriotic	1	2	.575	.230	.065	-.02	1.17
		3	-.155	.174	.809	-.61	.30
		4	.875*	.319	.035	.04	1.71
	2	1	-.575	.230	.065	-1.17	.02
		3	-.730*	.206	.003	-1.27	-.19
		4	.300	.338	.811	-.58	1.18
	3	1	.155	.174	.809	-.30	.61
		2	.730*	.206	.003	.19	1.27
		4	1.030*	.302	.005	.24	1.82
	4	1	-.875*	.319	.035	-1.71	-.04
		2	-.300	.338	.811	-1.18	.58
		3	-1.030*	.302	.005	-1.82	-.24
Classic	1	2	-.288	.336	.827	-1.16	.59
		3	-.725*	.254	.025	-1.39	-.06
		4	-1.313*	.466	.028	-2.53	-.10
	2	1	.288	.336	.827	-.59	1.16
		3	-.438	.301	.467	-1.22	.35
		4	-1.025	.493	.166	-2.31	.26
	3	1	.725*	.254	.025	.06	1.39
		2	.438	.301	.467	-.35	1.22
		4	-.587	.441	.545	-1.74	.56
	4	1	1.313*	.466	.028	.10	2.53
		2	1.025	.493	.166	-.26	2.31
		3	.587	.441	.545	-.56	1.74
Hip hop	1	2	-.275	.360	.871	-1.21	.66
		3	-.413	.272	.431	-1.12	.30
		4	.875	.500	.302	-.43	2.18
	2	1	.275	.360	.871	-.66	1.21
		3	-.138	.323	.974	-.98	.70

		4	1.150	.529	.136	-.23	2.53
3	1		.413	.272	.431	-.30	1.12
	2		.138	.323	.974	-.70	.98
	4		1.288*	.473	.037	.05	2.52
4	1		-.875	.500	.302	-2.18	.43
	2		-1.150	.529	.136	-2.53	.23
	3		-1.288*	.473	.037	-2.52	-.05

*. The mean difference is significant at the 0.05 level.

The final objective of the study was to ascertain whether a relationship exists between music genres and the functions of music. The corrplot, Fig 1, was generated using R, which graphically displays the level of correlation between genres of music and functions of music at work (Fig.1). At 95% confidence level, music genres like romantic, classic, and jazz had no relation with any of the functions of music. Punjabi music distracts the respondents from focusing on the activities they are engaged in. The other music genres have significant relationships with one or more functions of music. Music genres like soft, folk, bhajan, patriotic, and instrumental help in relaxing. Bollywood, soft, rock, remix, and rap music help in improving the mood of the respondents. Melodious, rock, and rap music provide the respondents a different perspective at work. Research indicates that pop music enhances a positive mood and level of happiness; classical music decreases the level of happiness. Thus, different genres perform different functions.

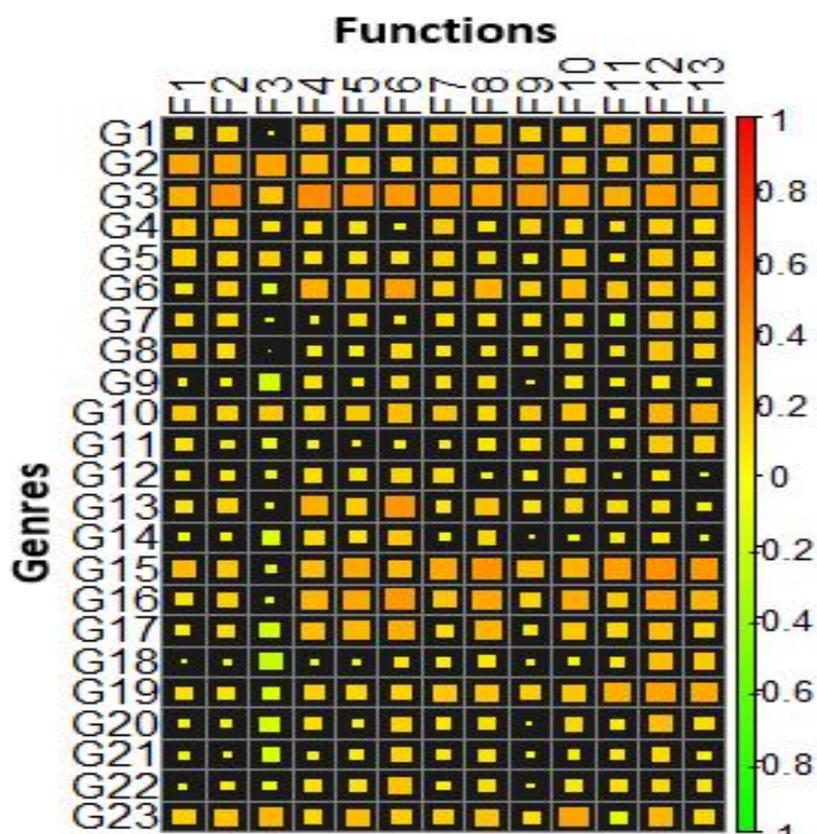


Figure 1. Correlation between Music Genres and Functions of Music

Conclusion

The findings of the study show that music serves many functions. Different music genres help in attaining the different functions of music. From the study, it can be said that music listening at work, i.e. an office environment, would help the individual, as well as the organization. Music listening can be allowed at work, since music serves different functions. Music listening at work would help improve productivity and increase employee morale levels in the work place. It would assist employee in maintaining a good relationship with colleagues at work and among family members at home for the reasons supported by the findings that music helps you relax, improves your mood, makes you less bored, and makes you happier. Limited studies have been done on the impact of music listening in the Indian context. The present research could be extended to different types of workplace environments, such as on-field work where the stress level is high. Cross cultural studies could also be studied in the future. Furthermore, studies can be conducted in comparing the effect of music listening in open office environments and through personal gadgets.

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