IMPACT OF SELF-ESTEEM ON MUSIC PREFERENCE OF NIGERIAN YOUTHS

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Abstract

This study examined the relationship between self-esteem and music preference among Nigerian Youths. The independent variable (IV) is self-esteem, while the dependent variable (DV) is music preference. The study employed a cross-sectional design and a stratified random sampling technique in selecting the participants who supplied the data. The participants consisted of 253 (117 males and 136 females) undergraduates of the University of Lagos, Lagos State, who responded to three instruments: the Rosenberg Self-esteem Scale (RSES) and the Short Test of Music Preference (STOMP). The Chi-square test for association was used to carry out the analysis for this research. Findings revealed that there is an association between self-esteem and music preference.

Keywords: Music Preference, Self-esteem, Nigerian Youths

Introduction

Music in Nigeria has played a major role in National Development of Nigeria, through musical events, music productions, culture promotion, and music education among others. Being a basic component of culture, music has equally served to carry political and nationalistic ideologies (Umezinwa & Okafor, 2012). Georgieva (2017) stated that music has a sustainable impact and is one of the tools that strongly influence children - brain structures, emotions, soul, actions, and understanding. These point towards music as being essential in children's development which in turn, contributes to national development by engaging the minds of children, through music education and music performances, and distracting them from engaging in societal vices and ills. Through participation in school music programs, students gain a sense of discipline, self-esteem, and pride in accomplishment, and they learn to excel in teamwork, problem-solving, leadership, and creative thinking (Maisah, 2006).

Nigeria's economy, in recent years, has experienced growth in the area of arts with music playing a major role. Data from the National Bureau of Statistics (NBS) reveals that Nigeria's Music industry contributes to Gross Domestic Product (GDP) in Nigeria. This shows that the entertainment industry in Nigeria identifies music as contributing largely to its growth. The data revealed that Motion Pictures, Sound recording and music production in the Information and Communication sector grew by 2.51% in Q4 2020 from 1.61% in Q3 2020 and 0.81% in Q4 2019 (Nigerian Gross Domestic - Product Report, 2020). This contribution by the Nigerian music industry to economic growth may not be seen as significant in comparison to some other sectors of the economy. Data retrieved from PwC (2019) on revenue earnings of the Nigerian music industry, constitutes a signal that revenues from the Nigerian music industry have not been consistently sizable for the past years. Salvaging the future of Nigeria's music industry as relates to encouraging improvement of revenue earning is doubtless in the interest of Nigeria as a nation (Majekodunmi, 2020).

Although these statistical reports concern the contribution of music towards economic growth, they do not highlight the contributions of classical musicians and classical music, as seen with hip-hop and contemporary music. A study by Omobowale and Liadi (2011) highlights this, that Hip-hop music has largely become a transnational culture and has enjoyed more global popularity and patronage that transcend the acceptance of most other music genres. Youths are reported to be more interested in events that are geared for contemporary and popular music performances than those of classical music. Also, popular music is usually suggested as the most acceptable style of music among youths. Many professional classical singers in Nigeria, whose sole source of income is music performance, worry and complain about how low performance appreciation affects their well-being and thus discourages their positive

contributions to the growth of the society. They end up caring less about paying expected taxes and depend on other sources of income for survival.

Quite a number of personal interactions with some renowned classical musicians in Nigeria revealed that there is no support towards classical music practices in Nigeria; hence there are no expectations from economic growth, through classical music. This begs the question - do people have low preference for classical music compared to other genres? This study, therefore, aims to investigate if self-esteem correlates with and predicts music preference.

Self-esteem and Music preference

Self-esteem has in previous studies have been correlated with many other variables. Such include musical achievement, musical ability, etc. Some studies have examined the relationship between self-esteem and music but streamlined this relationship by ascribing the term 'musical self-esteem' to show the area of Self-esteem that is being considered. An example is a study by Draves (2017), which sought to examine the relationships between music achievement, music aptitude and musical self-esteem, among undergraduates. The self-esteem in this study, although related to music, was limited to the feelings and behaviour of undergraduates towards participation in musical activities only. The self-esteem of an individual could also be identified as 'self-perception' of one's self. Baker and Bor (2008), reported a study in the US that compared scores on the Anger Expression, depression, anxiety, suicidal ideation and self-esteem of students. In this study, it was found that suicidal ideation was associated with a preference for heavy metal music, psychoticism scores were associated with a preference for jazz and rhythm and blues, and extraversion was associated with rap and hip-hop music. A limitation that was identified in this study is that no report was given for other genres of music such as classical music and the research was within the context of the United States. This also points towards music preferences as being a predicting factor of individual self-esteem. Many studies on the effect of self-esteem on personality and behavior have raised possibilities of a relationship between an individual's temperament and the choices he or she makes. A study by Robins, Trzesniewski, Tracy, Gosling, and Potter (2001), revealed that individuals with high self-esteem tend to be extraverted, conscientious, emotionally stable, and open to experience. This study however did not compare these characteristics to music preferences. A study by Shepherd and Sigg (2014) was targeted at finding the influence of music preference on self-esteem. A range of genres was covered by the STOMP. However, these genres did not include Indigenous music. In another study by Vignoli Emmanuelle (2012), self-esteem was investigated in association with parental attachment and career decision-making. As self-esteem regressed on both attachment to mother and career indecision, after controlling career indecision, self-esteem was significantly and negatively related to career indecision. Although this study investigated the relationship between making choices and one's self esteem, it does not relate to making choices for music genres.

Statement of the problem

Previous studies have shown that some socio-cultural factors such as personality traits as in Schwartz & Fouts (2003) and social identity as in Tarrent, North & Hargreaves (2001) contribute to differences in musical preference of individuals, however these studies did not identify the influence of an important socio-cultural factor which governs human activities, associations and social life. This study therefore, seeks to investigate the impact of this socio-cultural factor - self-esteem on music preferences of youths in Nigeria.

Aim and Objectives

The general purpose of this study is to extend the understanding of self-esteem and its relationship with music preference, of youths in Nigeria while the specific objective is to determine whether there is a relationship between self-esteem and music preference of youths in Nigeria.

Research Methodology

The data used for this research was collected by conducting via electronic questionnaires. Respondents were students of the University of Lagos. The students were informed about the purpose of the research and made to understand that they had the choice of either participating in the research or not.

Research Design

A cross-sectional design was used to capture information based on varied characteristics and demographics such as age, sex, faculty of study, department of study, and level of study.

Data Collection

Data was collected through electronic questionnaires shared to undergraduates in seven (7) selected faculties out of the twelve (12) within the university. A total number of three hundred and fifty questionnaires were returned filled and were analysed in this study.

Population of Study

The population comprised of undergraduates in the University of Lagos, popularly known as Unilag, which is located at Akoka, in the North Eastern part of Yaba, Lagos in Western Nigeria. Established in 1962 and presently having three campuses situated in Surulere and Yaba, The University of Lagos has academic programmes in twelve (12) faculties, with each faculty having various departments (academic disciplines) that are related. Its Post-graduate School offers different academic programmes in various faculties.

Research Instruments

The current study made use of a questionnaire, structured in three sections **A, B** and **C**, for data collection. Section A was used to collect demographic data. Information collected in Section B was used to measure self-esteem of respondents while section C was used to collect information about the music preference of respondents.

Data Analysis

Based on the research design of this study, data collected in the study were analysed using Statistical Package for Social Science (SPSS) software 21.0 version. Both descriptive and inferential statistics were used in the analysis of the data collected. The Chi-square tool of analysis was used to analyse the data collected for this research.

Results

Measure of self-esteem of respondents

Table 2: Prevalence of self-esteem measures among respondents

Self-esteem measures		Frequency (n)	Percent (%)
I am satisfied with myself	Strongly disagree	16	6.4%
	Disagree	45	18.0%
	Undecided	0	0.0%
	Agree	127	50.8%
	Strongly agree	62	24.8%
At times, I think I am no good at all	Strongly disagree	55	22.0%
	Disagree	74	29.6%
	Undecided	0	0.0%
	Agree	111	44.4%
	Strongly agree	10	4.0%
I feel that I have a number of good qualities	Strongly disagree	7	2.8%
	Disagree	5	2.0%
	Undecided	0	0.0%
	Agree	115	46.0%
	Strongly agree	123	49.2%
I am able to do things as well as most other people	Strongly disagree	8	3.2%
	Disagree	17	6.8%
	Undecided	0	0.0%
	Agree	145	58.0%
	Strongly agree	80	32.0%
I feel I do not have much to be proud of	Strongly disagree	59	23.6%
	Disagree	109	43.6%
	Undecided	0	0.0%
	Agree	69	27.6%
	Strongly agree	13	5.2%

Table 2 shows the prevalence of the measures of self-esteem measures among respondents. While most of the respondents either agree or strongly agree with the items "I am satisfied with myself" (n = 127, % = 50.8), "At times, I think I am no good at all" (n = 111, % = 44.4), "I feel that I have a number of good" (n = 123, % = 49.2), and "I am able to do things as well as most other people" (n = 145, % = 58), most of the respondents disagree with the item "I feel I do not have much to be proud of" (n = 109, % = 43.6).

Music preference of respondents

Table 3: Prevalence of music preference among respondents

Music preference		Frequency (n)	Percent (%)
Blues	Dislike Strongly	13	5.2%
	Dislike Moderately	4	1.6%
	Dislike a little	7	2.8%
	Neither like nor dislike	54	21.6%
	Like a little	56	22.4%
	Like Moderately	79	31.6%
	Like Strongly	37	14.8%
Classical	Dislike Strongly	10	4.0%
	Dislike Moderately	5	2.0%
	Dislike a little	5	2.0%
	Neither like nor dislike	33	13.2%
	Like a little	65	26.0%
	Like Moderately	88	35.2%
	Like Strongly	44	17.6%
Country	Dislike Strongly	13	5.2%
	Dislike Moderately	8	3.2%
	Dislike a little	9	3.6%
	Neither like nor dislike	48	19.2%
	Like a little	71	28.4%
	Like Moderately	70	28.0%
	Like Strongly	31	12.4%
Hip-Hop (Nigerian)	Dislike Strongly	27	10.8%
	Dislike Moderately	11	4.4%
	Dislike a little	12	4.8%
	Neither like nor dislike	21	8.4%
	Like a little	35	14.0%
	Like Moderately	72	28.8%
	Like Strongly	72	28.8%
Hip-Hop (Foreign)	Dislike Strongly	21	8.4%
	Dislike Moderately	14	5.6%
	Dislike a little	9	3.6%
	Neither like nor dislike	25	10.0%
	Like a little	49	19.6%
	Like Moderately	76	30.4%
	Like Strongly	56	22.4%
Rap (Nigeria)	Dislike Strongly	34	13.6%
	Dislike Moderately	14	5.6%
	Dislike a little	21	8.4%
	Neither like nor dislike	40	16.0%
	Like a little	50	20.0%
	Like Moderately	60	24.0%
	Like Strongly	31	12.4%
Rap (Foreign)	Dislike Strongly	29	11.6%

	Dislike Moderately	13	5.2%
	Dislike a little	15	6.0%
	Neither like nor dislike	37	14.8%
	Like a little	62	24.8%
	Like Moderately	57	22.8%
	Like Strongly	37	14.8%
Fuji	Dislike Strongly	39	15.6%
	Dislike Moderately	20	8.0%
	Dislike a little	19	7.6%
	Neither like nor dislike	44	17.6%
	Like a little	65	26.0%
	Like Moderately	37	14.8%
	Like Strongly	26	10.4%
Juju	Dislike Strongly	32	12.8%
	Dislike Moderately	24	9.6%
	Dislike a little	18	7.2%
	Neither like nor dislike	62	24.8%
	Like a little	63	25.2%
	Like Moderately	33	13.2%
	Like Strongly	18	7.2%
Igbo Traditional	Dislike Strongly	31	12.4%
	Dislike Moderately	10	4.0%
	Dislike a little	16	6.4%
	Neither like nor dislike	58	23.2%
	Like a little	50	20.0%
	Like Moderately	53	21.2%
	Like Strongly	32	12.8%
Nigerian Gospel	Dislike Strongly	10	4.0%
	Dislike Moderately	4	1.6%
	Dislike a little	4	1.6%
	Neither like nor dislike	18	7.2%
	Like a little	32	12.8%
	Like Moderately	64	25.6%
	Like Strongly	118	47.2%
Foreign Gospel	Dislike Strongly	9	3.6%
	Dislike Moderately	4	1.6%
	Dislike a little	5	2.0%
	Neither like nor dislike	15	6.0%
	Like a little	35	14.0%
	Like Moderately	58	23.2%
	Like Strongly	124	49.6%
Nigerian Oldies	Dislike Strongly	14	5.6%
	Dislike Moderately	2	0.8%
	Dislike a little	10	4.0%
	Neither like nor dislike	41	16.4%
	Like a little	67	26.8%

	Like Moderately	70	28.0%
	Like Strongly	46	18.4%
Foreign Oldies	Dislike Strongly	16	6.4%
	Dislike Moderately	3	1.2%
	Dislike a little	11	4.4%
	Neither like nor dislike	49	19.6%
	Like a little	68	27.2%
	Like Moderately	63	25.2%
	Like Strongly	40	16.0%
Jazz	Dislike Strongly	23	9.2%
	Dislike Moderately	5	2.0%
	Dislike a little	11	4.4%
	Neither like nor dislike	67	26.8%
	Like a little	68	27.2%
	Like Moderately	55	22.0%
	Like Strongly	21	8.4%
Reggae	Dislike Strongly	15	6.0%
	Dislike Moderately	5	2.0%
	Dislike a little	8	3.2%
	Neither like nor dislike	53	21.2%
	Like a little	70	28.0%
	Like Moderately	62	24.8%
	Like Strongly	37	14.8%
Hymns	Dislike Strongly	7	2.8%
	Dislike Moderately	5	2.0%
	Dislike a little	6	2.4%
	Neither like nor dislike	27	10.8%
	Like a little	44	17.6%
	Like Moderately	76	30.4%
	Like Strongly	85	34.0%
Soul	Dislike Strongly	10	4.0%
	Dislike Moderately	4	1.6%
	Dislike a little	4	1.6%
	Neither like nor dislike	48	19.2%
	Like a little	56	22.4%
	Like Moderately	78	31.2%
	Like Strongly	50	20.0%
R 'n' B	Dislike Strongly	12	4.8%
	Dislike Moderately	4	1.6%
	Dislike a little	3	1.2%
	Neither like nor dislike	43	17.2%
	Like a little	62	24.8%
	Like Moderately	73	29.2%
	Like Strongly	53	21.2%

Table 3 shows the prevalence of music preference among the study respondents. While a larger proportion of the respondents moderately like blues (n = 79, % = 31.6), classical (n = 88, % = 35.2), country (n = 70, % = 28), Nigerian hip-hop (n = 76, % = 30.4), Nigerian Rap (n = 60, % = 24), Nigerian oldies (n = 70, % = 28), hymns (n = 76, % = 30.4), soul (n = 78, % = 31.2), and R'n'B (n = 73, % = 29.2) music, a larger proportion of the respondents like foreign rap (n = 62, % = 24.8), fuji (n = 65, % = 26), juju (n = 63, % = 25.2), foreign oldies (n = 68, % = 27.2), jazz (n = 68, % = 27.2), and reggae (n = 70, % = 28) a little. Also, majority of the respondents strongly like Nigeria gospel (n = 118, % = 47.2) and foreign gospel (n = 124, % = 49.6) music. However, majority of the respondents neither like nor dislike Igbo traditional (n = 58, % = 23.2) music.

Test for association between variables

Relationship between self-esteem and music preference of respondents

Table 4: Chi-square test for association between self-esteem and music preference

Music preference	Self-esteem	
	Chi-square	*P-value*
Blues	26.685	0.319
Classical	20.714	0.656
Country	17.647	0.820
Hip-Hop (Nigerian)	293.906	0.467
Hip-Hop (Foreign)	27.765	0.270
Rap (Nigeria)	33.802	0.088
Rap (Foreign)	32.105	0.124
Fuji	28.621	0.235
Juju	25.261	0.392
Igbo Traditional	21.506	0.609
Nigerian Gospel	18.942	0.755
Foreign Gospel	18.594	0.773
Nigerian Oldies	142.360	0.000
Foreign Oldies	54.668	0.000
Jazz	42.493	0.011
Reggae	33.179	0.100
Hymns	16.918	0.852
Soul	24.214	0.449
R 'n' B	32.538	0.114

$P < 0.05$ is considered significant

Table 4 shows the Chi-square test for association between self-esteem and music preference. There was no significant ($p>0.05$) association between self-esteem and preference for Blues, Classical, Country, Hip-Hop (Nigeria), Hip-Hop (Foreign), Rap (Nigeria), Rap (Foreign), Fuji, Juju, Igbo Traditional, Nigerian Gospel, Foreign Gospel, Reggae, Hymn, Soul, and R'n'B music, which implies that an independent relationship between self-esteem and preference for these music types. However, there was a significant ($p<0.05$) association between self-esteem and preference for Nigerian oldies, foreign oldies, and jazz music, which implies a dependence between self-esteem and preference for these music types.

Discussion

The main objective of this study was to investigate the influence of self-esteem on music preference of Nigerian youths. It expatiated more on the statistical results and findings in the previous chapter so as to make useful inferences, deductions and generalizations.

Impact of self-esteem on music preference

Hypothesis one stated that there is an association between self-esteem and music preference among Nigerian youths. The results, whilst pointing to self-esteem not having any association with a preference for some genres (blues, classical, country, hip-hop, rap, fuji, juju, Igbo traditional, gospel, reggae, hymn, soul, and R'n'B music) of music, revealed a relationship between self-esteem and preference for Nigerian oldies, foreign oldies, and jazz music. This result almost mirrors that of Rentfrow and Gosling (2003) in the area of not showing associations. The main difference between the outcome of the present research and that of Rentfrow and Gosling (2003) is that whilst the former showed evidence of some association, there was an absence in the latter. Initially identified by Tafarodi and Swann (2001), operationalization of self-esteem was seen as the cause of this difference. It is therefore suggested that self-esteem be treated as a multi-dimensional construct instead of uni-dimensional as used in this study and that of Rentfrow and Gosling (2003). The instrument used to measure self-esteem in this study was the Rosenberg Self-Esteem Scale (RSES; Rosenberg, 1965). The RSES is seen to conceptualize self-esteem as uni-dimensional in the sense that it was constructed from exact aspects of self-evaluation.

Furthermore, the selective associations between self-esteem and music preference for specific genres can be explained by how people see themselves socially. Tekman & Hortacsu (2002) lent credence to this in their study from which they suggested that certain genres of music encourage greater attachment which will further bring about the afore-said social identification. A possible indication of this may be seen in the choice of shows and concerts attended by jazz or classical music lovers when compared with other music genre lovers. Moreover, it has been suggested that tolerance, and by extension, like for specific music genres increases at different periods across one's lifespan (North & Hargreaves, 1999). This would explain the absence and presence of an association between self-esteem and preference for a specific music genre as shown by the result.

Conclusion and Recommendations

Previous researches have revealed that socio-cultural factors are responsible for people's preferences for certain genres of music. This research focused on investigating the variable self-esteem and the extent to which they predict music preference and the findings reveal that there exists an association between self-esteem and music preference. This goes to show that the self-esteem of youths influences their patronage of specific music genres. If the direction of this influence is known, performing artistes and stakeholders in the music industry will be able to compose, perform and produce music in styles that will be more acceptable, thereby increasing the Gross Domestic Product of the country. It is therefore recommended that further studies be done, involving many other universities, polytechnics, colleges of education and other tertiary institutions of learning in Nigeria. This will give room for an increased sample size, in order to help provide a bigger representation of the correlational and predictive measures of the considered variables.

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