The Sociological Study of Music Consumption
(Case Study: the Youth of Sabzevar)

Ebrahim Salehababi[*1]
Abolghasem Heidarabadi[2]
Masoud Darabi[3]

Abstract

The study of consumer tastes and preferences of individuals towards cultural goods including music can determine the type and structure of social relations and interaction between people in different social strata.Contrary to what is commonly believed to joy and entertainment, instrumental music is not the thing that can reflect the meaning of life in a community or group. This study aims to study music in sociological survey conducted among young people in Sabzevar. This study uses survey method on 400 young people. The results showed that there is a significant relationship between the use of music and religion. This means that with increasing religiosity of music consumption, the amount of interest to foreign music, musical activities and reduced interest rates to female and male singers on the amount of interest will be added. When the cultural capital increases, consumption will raise in all its dimensions. Social capital does not explain musical consumption. Economic and social status of the parents, amount of musical interest, activity, and cognition relates to the numbers of foreign music and female singer.

Keywords: Music, Sociological, Religious, Cultural capital, Youth.

1[*].Assistant Professor, Department of Social Sciences, Payam Noor University, Iran, abrahimsalehabadi@pnu.ac.ir (Corresponding author)
2. Assistant Professor, Department of Sociology, Babol Branch, Islamic Azad University, Babol, Iran
2. Department of Sociology, Dehaghan Branch, Islamic Azad University, Dehaghan, Iran

1. Introduction

Music can be a tool for the expression of passivity and silence. Where language is unable to express thoughts, feelings, needs, values and emotions, music can be used as an efficient tool (Hashemi et al., 2012, p. 124).

The importance of music can be seen in various social phenomena. Political gatherings take place with music and song. Music has a conspicuous presence at sporting events. In various religious ceremonies, where people want to reveal their joy or sorrow face, music is used as a tool to boost sentiment. (Ghasemi, 2003, p. 195).

2. Theoretical Background

In examining the social backgrounds of music consumption, we are reviewing proposed theories in this field. We divided our existing theories into three parts: 1.classical theory, 2. Marxist theory and (3) contemporary theory. Contemporary theory is devoted to theories that are completely outlined. Bakak believes that during the 80s, sociology and social theory and consumption were important concepts (Bakak, 2002, p. 4). The concept of "consumption" is not just a socio-cultural process, but it can be a new era of postmodernism as noted in the societies. The process of "consumption" is converted to a process that separates the late capitalism from the post-modern era (Ibid. p.163).

In this period, "consumption" has no end. It is not related to basic daily needs and demands of the people. Western form of consumption at the end of the twentieth century can be seen as a social and cultural process that involves signs and symbols of culture, not simply as utilitarian economic trends. We must consider the social and cultural aspects of consumption (Bakak, 2002, p. 3).

3. Pierre Bourdieu's Theory

From the perspective of Bourdieu, different social groups have such different habitus that will be displayed in a variety of consumption. In fact, the propensity to consume goods between different social groups is not runaway, but it is controlled by habitus and followed from a hidden order (Ghiasvand, 2011, p. 59).

4. Richard Patterson's Theory

Richard Peterson theory is one of the theories that have been raised in recent years. His theory is one-dimensional theory that has been raised against Bourdieu's theory of taste. In Bourdieu's view, taste is actually one of the most symbolic capital indicators and culture is considered as an indicator of differentiation and plays a main role in the field. Bourdieu believes hierarchy of tastes based on class distinctions. But Peterson rejects the idea that there is a close relationship between the consumption of cultural goods and social class. They conclude we confirm that highbrows are more omnivorous than others and that they have become increasingly omnivorous over time. We speculate that this shift from snob to omnivore relates to status-group politics influenced by changes in social structure, values, art-world dynamics, and generational conflict (Peterson et al., 1996, p. 900).

Peterson knows his theory about the taste of their varied and complex approach towards intellectual monopoly. Intellectual monopoly approach despises public class entertainment.

According to Chalabi, the action consists of four dimensions and breaks down into four main areas, each with its own internal logic or law. In domain G (goal attainment) is realized. The scope of I (integration) is the principle of consistency. Finally, the area of L (latency) is the principle of logical consistency (Chalabi, 2002, p. 24). Accordingly, we can draw theories and factors that influence the use of music.

Table 1. Approximate position of the theories of use of music in action space

G (goal attainment)	A (adaptation)
Critical theory: Freud, Simmel, Veblen, Adorno	Economic theories of Marx, Bourdieu
Durkheim, Spencer, social capital	Weber, socialization: lifestyle, culture-based capita
I (integration)	**L (latency)**

In Table 1, the nature and type of research depend on the position of the subject of research.

Table 2. The approximate position of the factors that have an impact on music

G (goal attainment)	A (adaptation)
Mental status (aggression, anxiety, despair social capital, membership in peer , trust	Income, employment status, economic capital the religion, life style, cultural capital, the use of media-centric
I (integration)	L (latency)

Based on the above tables, the research theoretical model was provided below.
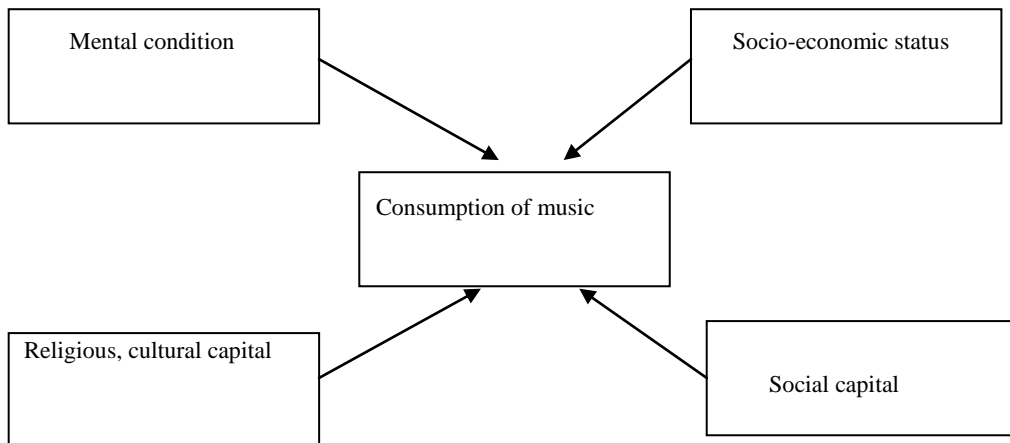
Figure 1. Research theoretical model

5. Research Hypotheses

The research hypotheses are as follows:

1. There is a significant relationship between religiosity and consumption of music.

2. There is a significant relationship between the consumption of music and cultural capital.

3. There is a significant relationship between social capital and consumption of music.

4. There is a significant relationship between economic status, social and consumption of music.

5. There is a significant relationship between mental health status and the use of music.

6. Research Method

The method used in this research was quantitative and the data collection tool was a questionnaire. The population consists of all 15 to 29 years young families in Sabzevar, of which 400 were selected as samples. This is the first multistage cluster sampling in the regions.

A researcher-made questionnaire was prepared. To determine the reliability of the questionnaire, 30 questionnaires were filled as pre-test and Cronbach's alpha was used too. Alpha coefficients for each variable are shown in the following table:

Table 3. Cronbach's alpha of each of the variables

Variable	number of items	Cronbach's alpha
The tendency of music	7	0.84
The use of music sources	6	0.89
The consumption of music	2	0.91
The interest in the Iranian music	3	0.78
The interest of foreign music	2	0.85
The musical activities	4	0.71
The musical knowledge	4	0.70
The musical account	5	0.82
Cultural capital	4	0.77
Social capital	10	0.73
Mental condition	12	0.81
Religious items	16	0.86

7. Research Findings

According to the research, the use of music among young people in Sabzevar is described as follows:

Table 4. Frequency distribution of respondents according to the research variables

	Musical account	Musical knowledge	Musical activities	Interest in the music	Consumption of music	Tendency to music
very low	17.4	58.2	75.2	33.2	53	10
low	13.2	17.2	10.2	15.7	25	15.6
Medium	19.7	13	6.5	17.7	6.5	15.3
high	29.7	4.4	3.2	14.2	8.3	32.1
very high	20	2.2	2.2	17.2	4	24
missing	1.7	5	2.7	3	3	3
total	100	100	100	100	100	100

Data shows that 32.1 percent of respondents had a high tendency, 10 percent of respondents had a very low bias and 15.6 percent of respondents had a low tendency. Data shows that 53 percent of respondents had a very low consumption of music, 25 percent of respondents had a low music use, 8.3 percent of respondents had a high consumption of music and 4% of respondents are taking the music too much. Table 5 shows the status of access to music and Table 6 shows the trend of the singer.

Table 5. Frequency distribution of respondents according to The use of music sources

Item	very high	high	Medium	low	very low
Television	10.5	13.8	25.6	35.7	14.4
Satellite	8.9	8.2	14.8	12.8	55.4
Radio	4.9	6.2	21.6	29.5	37.7
Internet	11.8	13.4	23.3	22.6	28.9
Computers and CD recordings	11.5	16.1	23.3	22.0	27.2
Mobile and mp3	20.3	10.2	17.7	20.3	31.5

Table 6. Frequency distribution of respondents according to the interest range in female singer and male singers

Item	very high	high	Medium	low	very low
male	11	12.5	40.1	19.5	16.9
female	15.4	19.8	38.4	15	11.4

7.1 . Hypothesess Testing

To examine the first hypothesis it can be said that there is a significant relationship between religiosity respondents and the use of music. To test this

hypothesis, we used Pearson correlation test, the results of which are presented below in Table 7:

Table 7. Correlation between religiosity and consumption of music

The consumption of music	The amount of religiosity	Sig
Tendency for music	0.037	0
Consumption of music	-0.204	0.000
Interest in Iranian music	0.036	0.531
Musical activity	-0.190	0.037
Music recognition	- .0.140	0.15
Musical account	0.052	0.24
Interest in male singer	0.301	0.001
Interest in female singer	-0.294	0.000

Correlation coefficient between two variables indicates that there is a significant relationship between religiosity and some variable dimensions of music consumption.

To test the second hypothesis, it can be said that we used Pearson correlation test, the results of which are presented below in Table 8:

Table 8. Correlation between the amount of cultural capital and consumption of music

The consumption of music	The amount of cultural capital	Sig
Tendency for music	0.221	0.006
Consumption of music	0.314	0.005
Interest in foreign music	0.282	0.002
Interest in Iranian music	0.190	0.004
Musical activity	0.251	0.000
Music recognition	0.293	0.000
Musical account	0.024	0.54
Interest in male singer	0.280	0.003
Interest in female singer	0.248	0.023

Correlation coefficient between two variables indicates that there is a significant relationship between the amount of cultural capital and some variable dimensions of music consumption.

To test the third hypothesis, we used Pearson correlation test, the results of which are presented below in Table 9:

Table 9. Correlation between the amount of social capital and consumption of music

The consumption of music	The amount of social capital	Sig
Tendency for music	0.115	0.934
Consumption of music	0.196	0.031
Interest in foreign music	0.158	0.041
Interest in Iranian music	0.193	0.048
Musical activity	0.078	0.174
Music recognition	0.055	0.305
Musical account	0.013	0.822
Interest in male singer	0.071	0.215
Interest in female singer	-0.034	0.554

The table shows that there is a little significant relationship between social capital and consumption of music. When social capital increases, the use of music and interest in foreign music, and Persian music will be increased too.

To test the fourth hypothesis, we used Pearson correlation test, the results of which are presented below in Table 10:

Table 10. Correlation between the socio-economic status and consumption of music

variable	Socio-economic status of parents	The amount of parental income	The amount of Education	age
Consumption of music	---	---	----	0.36
Tendency for music	0.256	---	0.31	---
Interest in foreign music	---	---	0.18	0.301
Interest in Iranian music	0.37	---	---	---
Musical activity	0.19	---	0.30	0.31
Music recognition	0.278	---	---	0.187
Musical account	---	---	---	---
Interest in male singer	---	---	---	-٠,١٥

As we can see, there is no significant relationship between parental income and consumption of music.

To test the fifth hypothesis, the test results are presented in the table below in Tale 11 (It is noteworthy Mental condition includes items such as anxiety, depression, aggression and despair. High levels indicate that the psychological state of the person is bad).

Table 11. correlation between the Mental condition and consumption of music

The consumption of music	Mental condition	Sig
Tendency for music	0.102	0.054
Consumption of music	0.104	0.097
Interest in foreign music	0.221	0.000
Interest in Iranian music	-0.235	0.018
Musical activity	0.026	0.654
Music recognition	-0.035	0.537
Musical account	0.126	0.428
Interest in male singer	0.142	0.213
Consumption of music	0.280	0.000

Table 11 indicates that relationship between psychological status and the amount of interest to the Iranian Persian music show that music from an external music is influenced by different factors.

8. Discussion and Conclusion

The results showed that the use of music is inversely correlated with the religiosity. Social capital can be used to explain a little bit of music and social status of parents explaining the amount of interest in musical activities, knowledge of music and musical use.

The results show that there is a direct relationship between cultural capital and consumption of music which shows that most people who listen to music are distinct from others in terms of culture .Parental social status also indicates that consumers of music are distinct from other people. The results of this research are consistent with the previous studies (Aghahmadi et al., 2013; Bourdieu, 2011; Heidarabadi et al., 2011; Dewas, 2009; Mousavi, 2008; Fazli, 2007; Samim, 2007; Ghanbari, 2004).

Cultural capital explains the use of music. It is also a function of religious status. In a society where there is a negative attitude to music, in theory and in practice, surprisingly, that culture and religion can be explained by the use of music.

References

Aghaahmadi, G., Gholizdeh, Z.,& Mirmohammadi, P. (2013). The relationship between socio-economic status and consumption of music in Tehran youth, *Journal of Sociological Studies of Youths*, *9*(1), 25-35.

Bakak, R. (2002). *Consumption*. Tehran: Shirazeh Publication.

Bourdieu, P. (2011). *The distinction*. Tehran: Tehran Academic Institute.

Chalabi, M. (2002). *Social analysis of space*. Tehran: Ney Publication.

Dewas, D. A. (2009). *Navigating social research*. Tehran: Ney Publication.

Fazli, M. (2007).The   sociology of music consumption, *Iranian Journal of Cultural Studies and Communication*, *1*(4), 25-35.

Ghanbari, R. (2004). *Traditional music and popular music*. Tehran: South Tehran Publication.

Ghasemi, V. (2003). *The interaction between music and society*. Qom: Nashr Publication.

Heidarabadi, A., Pahlavan, M. & Rezaei, Z. (2011). The role of social and cultural factors on trends in western music among young persons in Amol city, *Journal of Social Science*, *5*(1), 28-38.

Mousavi, M. (2008). *Investigating the relationship between cultural capital and musical tastes*. Kerman: Bahonar University.

Peterson, R., & Kern, M. (1996). Changing highbrow taste: From snob to omnivore, *American Sociological Review*, *61*(5), 900–907.

Samim, R. (2007). A study of consumer education (Case Study: Tehran City), *Journal of Mahoor Music*, *9*(1), 35-45.