

The Investigation of Sociological Factors of Intergenerational Differences Regarding Music Orientation between Young and Old Generations (A Case Study of Bushehr)

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Abstract

Music is one of the human needs influenced by cultural and social factors. The aim of the present study was to investigate the sociological factors of intergenerational differences in the orientation towards music in the old and new generations (case study of Bushehr). The research method was survey and data were collected using a questionnaire. The research sample consisted of 247 people aged 15-16 in Bushehr who were selected through cluster sampling. The findings of this research show that cultural capital, religiosity, lifestyle, social capital and education variables have a positive and significant relationship with music orientation. There is also a significant negative correlation between age and music tendency. The rate of music tendency varies among young, middle aged, and adult generations. Young people (with a mean of 62.1 percent) have a higher music tendency than middle aged and adults. The tendency to music among middle aged (with a mean of 57.9) is also higher than that of adults (with a mean of 44.9). The results of regression show that in total 20.1 percent of the changes in music tendency are specified by independent variables. Social capital, age, and lifestyle have the greatest impact on the variable of music orientation.

Keywords: music tendency, cultural capital, religiosity, lifestyle, social capital, Bushehr

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Introduction

Music, as one of the most abstract arts, can have a profound effect on the audience. Music is a part of historical reserve of man's artistic creativity and human culture. There are many people who consider the protection of this historical reserve as their own duty. In the words of some, art is a part of our various creativity on earth and it is necessary to get acquainted with the mechanism of mutation and historical reserves of thought and art so that we can preserve this heritage (Fazeli, 1386, p.19). Music has a long history in sociological studies. Its initial formation is affected by sociological works which played a significant role in the development of sociology. George Simmel (1986), Max Weber, Theodor Adorno (1938), and Alfred Schultz (1951) are the great sociologists. Despite the attention of the prominent sociologists to music, the number of these studies is limited and that is why music sociology has not made much progress over the last few decades (Peterson, 2004a, 1795, cited in Musavi 1387, p. 3). Since the early 1980s, in particular by the publication of the book called *La Distinction* by Pierre Bourdieu, theoretical studies and empirical research carried out by sociologists are more relevant to music audiences and enthusiasts. They are exposed to hearing it daily so that music has penetrated into all realms of man's modern life (Mahmudi, 1379, p.171). The status of music is very complicated in Iran so it is very difficult to evaluate it (Kowsari, 1386, p.105)

Music, in recent years, has been considered as a cultural artifact that covers almost all aspects of individual's private and public life, therefore, it is inevitable to address it within the sociological framework. Music has a close relationship with the cultural system of each society. In fact, understanding the current status of music as a cultural tool and in particular, identifying the dominant pattern of its consumption is a part of the recognition of the public culture of the society. Through correct and realistic recognition, this tool can be utilized, in a desirable way, to develop and contemplate the national culture. Iranian music has a rich content but the music used by young people and the increasing orientation seen in practice, reveals another issue. More importantly, the prevalence of foreign music among this group of people in the country has caused trouble and concern for the adult community and cultural programmers and authorities and it has raised questions about it in recent years. This situation has led to numerous studies in the field.

In this study, the researcher examines the tendency towards music among young people (15-29) in Bushehr, and compares it with older generation's tendency towards music, that is, music tendency among middle aged people (30-45), and adults (46-65), and the researcher also manages to identify the significant and valuable differences among the three generations in a sectional way (intergenerational and intra-generational). The dependent variable includes music orientation, and the independent variable includes cultural capital, life style, social capital, religiosity, socio-economic base, and demographical variables. Thus, we investigate into the sociological factors of intergenerational differences in terms of music orientation, and music type among old, and new generations in Bushehr.

Statement of Problem

Different types of music that have been welcomed by young people which has raised a more sensitive situation in recent years. For instance , the controversy surrounding some styles of music, various songs, singers, the expansion of smuggling networks of music and the duplication of compact disc of controversial music in recent years in the community are the instance of the importance and the sensitivity of this issue. The prevalence of music groups like rappers in the music market which is mostly used by youngsters is another example of the sensitivity and the importance of this issue. It can be said that Iran has been one of the music cradles in the world (Mashhoon,1380, p. 33). Music sociology always seeks to find mutual relations between music and social construction (Shephard, 1385, p.127). Whenever there are limitations for the expression of opinions, values and emotions in society, music acts as a language among the community and young people and so when the needs such as the expression of opinions values, emotions and ... face some restriction in the society, they will be valued by young people and they become their first priority. Englehart believes that "individual's priority is the reflection of his socio-economic environment and people value rare things." The reason why new music enters the music market is that the current music cannot meet the needs of young people." So, the music that can make a relation with youth and reflect their words can enter the music market."(Engleheart,1373).

Every young man's life is intermingled with listening to music. Since music has mingled so much in life and has affected creativity, negative and positive emotions, psychological diseases, pathological action, sexual behaviors, human action and social categories, it is worth investigating the factors affecting the type of music use, in the sociological framework (Fazeli,1386). Since today the young people in the country are known as influential stratum on social and cultural transformations and since age is very important and youngsters are attracted to music, on a large scale, for a significant part of their lives (Suy & Jakoo, 2007, p.89). Identifying the valued priorities of this stratum and developing policies and related issues to solve related problems, can be a good way to solve many social issues. Undoubtedly, the growth of different kinds of new music which is the favorite of the youth in recent years presents the fact that new conditions are emerged in the new society and the appearance of the new condition was due to the culture and the concept of musical poetry. So young people's values and needs can somehow affect their musical consumption and this issue has caused the growth of different and new types of music among young people.

According to the researcher's observations, in Bushehr, music orientation among youngsters, middle aged and adults are different and it should be investigated sociologically. Generational approach considers the gap between different generation's tendency toward music as a result of the special experiences of different historical generations, identity and the way of generational sociability in different social and economic aspects of the society. So the present study seeks to understand, analyze and explain the social factors affecting the youngsters' tendency toward music on statistical samples residing in Bushehr. In this research, we are looking forward to see

whether music orientation among youngsters, middle aged and adults in Bushehr is different or not and which factors affect musical tendency.

Research History

In Shakuri and Gholamzade Natanzi's research (1389), the relation between place of residence, socio-economic base, the field of study and gender was examined. In Khalife and Digaran's research (1395) life state, marital status, socio-economic base, satisfying needs and factors of sociability was investigated. In Heydarabadi and Digaran's research (1390) individual needs, social needs, family and friends, gender and educations was evaluated. In Afsharian and Saadipur's research (1395), cultural needs, gender and faith level was assessed. Moghadas Jafari and Ghlavand's research (1391), investigated the need for evading tension, emotional need, cognitive needs, the need for personal solidarity and the need for social solidarity. Ralashi and Alizadeh's research (1394) concentrated on social capital, social support and truth building. Fazeli (1384) studied social class and cultural capital. Amir Mazaheri (1392) investigated cultural capital and class discrimination and in Shakuri's research (1384) acceptance of distinction and social identity was measured. In Masavi's research (1387), age, cultural capital, musical taste (tendency), gender and grade were focused on. Agha Ahmadi and Digaran's (1391) concentrated on social stratification (socio-economic base) and musical consumption.

Ghodrati (1395) showed that there is a reverse and significant relation between religious rite score, personal Saudi communal rites and music tendency and the rate of the relation of communal rite is more than personal rite. The more their religiosity is of the type of ritual specially communal ritual, the less their music tendency is. There is a positive and significant relation between the use of satellite media, internet, video and the dependent variable. Kowsari and Asadi (1392) show that youth identification through music and diverse singings by various music audience is based on their living condition. Music not only has generic variety in consumption but also the tendency toward western music is increasing among young people. There is a kind of bipolarity in meaning making. On the one hand, these meanings are consistent with young people's global culture and on the other hand, there is a tendency to maintain identity, and cultural and musical traditions. Hashemi and Gholamzadeh Natanzi (1391) believe that music is a social phenomenon which is linked to most of the realms of today human life. The results showed that cognitive needs, the need for evading tension, the need for personal solidarity and emotional need have the most effect on the type of music use, respectively and the impact of the need for social solidarity was not approved in the assumption test. Ghodrati and Digaran's result (1391) showed that there is a reverse and significant relation between religiosity and music orientation. There is a positive and significant relation between age, the amount of media use, cultural experiences, artistic sociability in family music orientation and they specify 30/1 percent of variance of the dependent variable. Ghasemi and Amoghli Mir Akhori's result (1391) showed that there is a direct relation between cultural, social and economic capital of people which ultimately constitutes their lifestyle and there is also a direct relationship between age and music orientation. Vadadhir and

Digaran(1390) believe that music, it's transformations and meanings are not produced in a social-cultural vacuum but music is a social cultural construction. Findings revealed that there is a significant positive relation between the concept of cultural capital and socio-economic base with the index of pop music orientation. Among young people, the tendency toward pop music is respectively given to domestic pop music, pop music recorded out of the country and foreign pop music.

Hui Chung (2003) studied gender differences in instrumental learning, interest in musical activities and musical tastes. He showed that there is not any significant difference between girl or boy in their interest in musical activities. Of the two genders were learning to play instruments and showed interest in it. Girls are more interested in musical activities and participation in extra curricular activities. In other studies, Jero and his colleagues (2007) studied base, class, intergenerational transmission of musical tastes. Philip Kolanjone and Yonic Lamel (2007) studied income, education, place of residence, base, class, age, and gender with music. Rentfro and Goslin (2007) studied cliché beliefs and music. Nowras and Hargriuz studied the relation between lifestyle and musical taste. Sooy Sarikaliio and Jackvarkila (2007) studied mental needs of individuals. Shalkin and Roglan (2007) studied abilities and social function. Harrison Vahuse and Ryon (2007) studied education and job base. Van eek (2001) studied social discrimination and social base with music.

The strength and the distinctive point of the present research is that there has never been a research with such a combination of variables in Bushehr, so far. Another distinctive feature of this research is that it has been investigated from a generational perspective. However, in most of the other studies, the concept of music and its orientation has usually been measured from the perspective of citizens or students. In this regard, it should be noted that experts' opinion can have a significant difference with Vulgar opinions of commonalities and we can utilize youngsters, middle aged and adults' opinions in scientific and precise study of music orientation.

Theoretical Foundations

There are different views on music. Some have categorized provided views of music sociology in seven generations (Amir Mazaheri,1392). Goratzian has identified seven generations of music sociological research respectively: The first generation consists of Chicago school of anthropology. In this school, researches on music is done to show the role of music on daily life, adjoining of immigrants to American daily life and creating friendship and neighborhood networks. That is, in the realm of music, Chicago is the trailblazer in the anthropology of music consumption (Amir Mazaheri,1392, p. 6).

The second generation of music emphasizes the production of music. This generation studied the influence of the world around musician and their works (Fazeli, 1382, p. 6). The third generation of the music sociology research emerges in a situation that Aderno has made his criticism on pop music. So this research generation focuses on music function with regard to Aderno's criticism (Fazeli, 1382, p. 7).

The fourth generation of sociological research about music starts with David Riseman in America. He endeavored to explore the structure of musical taste among

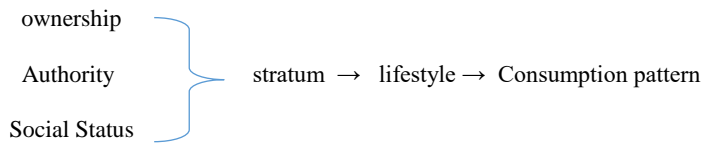
young people. He tried to show that how young people understand their subcultures within the framework of music (Fazeli,1382, p.7). Riseman specified a minority group of more active audiences who had a more rebellious orientation toward popular music, the orientation that emphasized the index of insistence on the hard standards of judgment in a relativistic culture(Showkar,1381, p.27)

Undoubtedly, Piere Bourdieu is the most influential intellectual of the fifth generation. Bourdieu devised a new research method in the realm of cultural use with presenting concepts like lifestyle, cultural capital, class reproduction and the most important one, distinction (Fazeli,1382, p.7). The sixth generation is witness to the concept that as Tiana Denora asserts, music is mostly known as the self-technology, that is, music is a source of daily life meaning and self-management. According to the studies of music sociology, music is like action and the basic of the action. Denora believes that we should focus on the issue that what the effect of music is on society (Denora, 2001, p.111).

The seventh generation of music has emerged since 90s. This generation is known as the consequence of the consolidation of feminist approaches in social science and globalization discourse. In this generation of studies, gender and women's role in music, the relation between the urban environment and cultural use, and the effect of globalization on music especially local music stand at the center of music sociological discourse. This generation has abundant critical characteristics (Fazeli,1382, p.9).

In the usage and satisfaction approach, media styles and patterns are of great importance. Media appears in a particular pattern (Gholamzadeh,1387, p.20) .So music is a pattern of the media. Therefore, if music is considered as a model of the media, its audience is active. According to this, music users are its audiences who have chosen their favorite music consciously and the selection of music albums refer to a conscious selection.

Torshine Weblen focuses on the relation between social class and music consumption. The members of the upper classes create new patterns of consumption to retain their social situation. Marx Weber believes that consumption is a process which consist of different social and cultural deeds that represent the differences between different cultural and social groups and it is not just due to economic factors (Fazeli,1382, p.28). Someone whose status is achieved through his cultural capital can free himself from daily life commitment and has a free choice in the realm of culture. So from this point of view, choices and consumptions especially cultural consumptions are directly influenced by cultural capital (Vandik,1997, p.197). People with similar lifestyle experience a kind of collective solidarity which is due to similar behavior and consumption pattern. Therefore, it is evident that now he has arrived from social status which is a dimension of stratum to lifestyle and ultimately to the type of choices in consumption and creates a relation between them.



Weber's correlational model of socio-economic base and consumption

Theodor Adorno believes that the industry of culture has reformed the public music in a standard way, that is, it has made it simple and understandable for public without considering its beauty, and its main target is mass production, and the public has been interested in this music which prevents everyday concern and anxiety, but they don't care about the serious music with high artistic value. The key point in Adorno's discussion is "social look" that he uses about public music (Amir Mazaheri, et al., 1392, p.57). It means to give mass of people a passive role and satisfy them with their present situation. In other words, to them, music is a matter of stupefying substance that makes them become satisfied with their present situation. This issue is carried out through packing and standardizing tastes.

Another theory about taste which is introduced in recent years is the theory of "omnivores and universe" by Richard Peterson, the contemporary American socialist whose theory is in contrast with Bordieau's theory of taste. Bordieau believes in the hierarchy of tastes on the basis of social discrimination. That is, members of the upper class of the society possess superior tastes and members of the lower class have a public taste but Peterson rejects the theory that there is a close relation between the use of cultural goods and social class (Batani & Haal, 2000). Indeed Peterson's theory reveals the fact that the social group that belongs to the higher class possess various tastes and the cultural goods they use have a great variety. According to Peterson, the cultural goods used by the public are valuable. Peterson's findings in the American society reveals the fact that the social groups that belong to the superior base possess various tastes, and they use various cultural goods (Hotman & Sterberg, 2004).

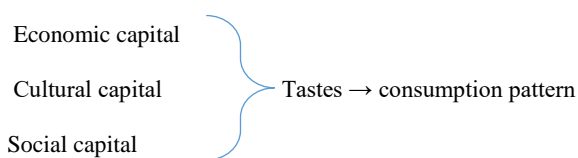
According to Englehart, values and needs are at the heart of culture. Transformation in the type of values and needs is equal with transformation of culture. If music consumption is assumed as a part of the cultural behavior, and in a greater sense as a part of the culture of the society, so according to the types of needs, the type of music consumption will change. According to Englehart (1973), there are two important theories: community constraints (the scarcity principle) and pre-puberty values (socialization).

Based on Englehart's first assumption, we can say that when, in the society, issues like political, cultural, and social freedom are restricted by government or even social, political, and cultural institutions, or when social welfare is unavailable for people in community, propounded issues are considered as a valued priority for individuals since these issues have been subject to considerable scarcity. Among upper class people, cultural activities like going to cinema, café, attending friend and peer parties and... are their valued priorities. On the contrary, for low-income people, having a job with good income and complaining about the economic situation are the

valued priorities since their initial needs are not provided and their socio-economic environment represents a bad economic situation.

According to Engleheart, people's need (material/psychic) can create their values (material/psychic). In addition, the psychic values decreases from high to lower classes, and the diversity between them is relatively high. That is, in relation to the political interest, the most interest is possessed by upper class, next by middle class and then the lower classes (Azadarmaki,1381, p.123). According to the second assumption of Engleheart, the needs that had priority and internalized during the time of scarcity and before puberty have high priority for them even now. perhaps people who have been socialized with different social values and needs during pre-puberty period, are looking for their previous values now. Indeed people's reactions to their own situation in society are formed with mental orientation which varies from one culture to another and even among subcultures. This improvement in mental orientation reflects the diversity in individual's socialization experience .

According to Piere Bordieau, having economic, social, and cultural capital creates similar lifestyle and consistent habit or special tastes in long term which shapes the type of choices and consumptions of individuals. The assumption of cultural capital and cultural and class reproduction in the network of his concept creates a theory for specifying different tastes of cultural uses (Fazeli,1386, p.41). Bordieau believed that as social groups differ in their material capital, they also differ in their special tastes like art and other cases like skills, information collection, and the like. He believed that the rate of the differences between people's cultural capital and social groups who are jobless or in leisure time, causes the different styles and patterns between people with high cultural capital and those who are not rich.



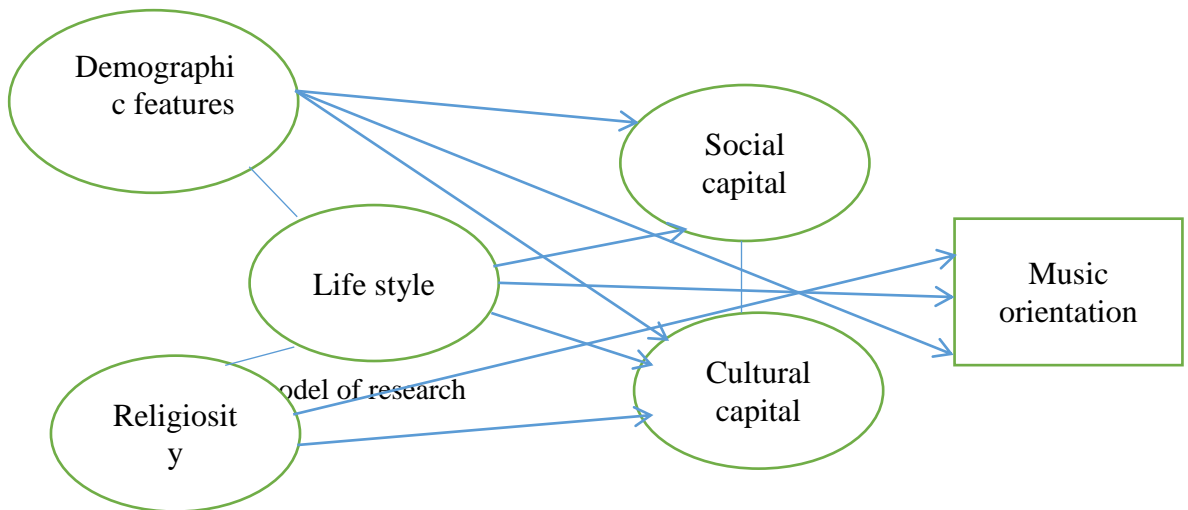
Bordieau's correlational model of different types of capital and consumption

Theoretical Framework

With respect to the theoretical foundation and studies in this field, we can discuss the most important related theories which specifies music orientation. In this theoretical framework, a combination of theories of scholars like Weber, Engleheart, Bordieau, Gidnes and Veblen has been used, However, Bordieau's theory in the field of capital and consumption of cultural goods like music can be used more than others. Thus, much of the current research framework is based on Bordieau's theory on production, distribution, and consumption and Bordieau's key concepts like the tastes of cultural capital, orientation, class, action, characteristic, consumption, lifestyle, variable taste and differentiation. Pire Bordieu is a prominent French sociologist .Not only did Bordieau rebuilt and redefined sociology and anthropology but he also had a major contribution to pedagogy, history, literary studies, aesthetics and other fields.

According to these descriptions, the theoretical base for the research hypothesis is as follows.

Assumptions	Theory/scholar
There is a significant relationship between cultural capital and orientation toward music.	Bordeau
There is a significant relationship between religiosity and orientation toward music.	Englehart
There is a significant relation between social capital and orientation toward music.	Bordeau
There is a significant relationship between lifestyle and orientation toward music.	Bordeau and Gidnes
There is a significant relationship between socio-economic base and orientation toward music.	Max weber and Weblen
There is a significant relationship between the type of music and orientation toward music among the three generations, young, middle aged and adults.	Max Weber, and experimental background.
There is a significant relationship between demographical characteristics (gender, age, education, place of residence) and orientation toward music.	Previous investigation and experimental background.



Research Method

This is a survey research and the information is gathered through questionnaire. The statistical population consists of 16914 people over 15 years old in Bushehr, based on the census in 1295. The research sample consists of 247 people aged between 15 to 65 in Bushehr, and they are selected through cluster sampling. Selection of

people in the relevant areas is in the way that Bushehr city is divided into three main areas (south, north and central), and in each area, the number of the houses was considered and the interview was conducted with the first person coming to the door provided that the respondent is within the demanded age group and he is willing to interview. Cronbach's amount of alpha of the independent and dependent variables indicate that the correlation and internal consistency between components related to variables are appropriate and acceptable. The amount of Cronbach's alpha of the dependent variable of music orientation is 0.957 which is very high and its components have been able to achieve internal consistency. In order to analyze research assumptions, different related tests are applied with regard to the level of evaluation and the type of the variable. The data are analyzed in two sections of descriptive and inferential statistics, and in information processing, the statistical software called Spss 24 is used.

Socio-economic base : It refers to a part of the society that differs from the other parts of the society in terms of common values, dignity, social activities, wealth and the other personal accessories.

Social capital: It is the combination of real or potential resources that is the result of a durable network of institutionalized relation of mutual recognition and acquaintance or in other words, joining the group networks.

Religiosity: It is the indicator of people's belief in religious values and the fact that how much they consider it as their religious duties to participate in current affairs of the society.

Cultural capital: It has three forms : A) It has a visualized form, that is, in the form of intellectual and physical virtues. B) It has an objective reality like cultural goods (pictures, books, and....).C) It is institutionalized like educational degree (Ziapur, 1389)

Lifestyle: It refers to the people's way of living with a complete reflection of their social values, behavior and activities.

Generation: generation refers to the people who live in the same period. In this research, people are divided in three generations of young (15-29), middle aged (30-45) and adults (46-65).

Music orientation: Using different musical goods and products is called musical consumption. Musical consumption can be divided into two quantitative and qualitative dimensions. In quantitative dimensions, music consumption is completely measured, and in qualitative dimension, the type of consumption is considered (Brison, 1996, p.884). For example: How much a person listens to music can be measured from very much, much, to some extent, a little, and never.

Findings

In terms of age, 26.3 percent of the population was at the age of 35 to 39 years and it had the highest frequency. About 1.2 percent of them were at the age of 55 to 59, and it had the lowest frequency. In terms of generation status, the results show that people are put within three generations of youngsters (15-29), middle aged (30-45) and adults (46-65). About 40 people or 16.2 percent of them are young, 165

people or 66.8 percent of them are middle-aged and 37 people or 15 percent of them are adults. About 74.1 percent of the whole respondents were men and 25.9 percent of them were women. 78.2 percent of the whole respondents were married and 19 percent of them were single. In terms of education, 6.5 percent of them had high school diploma, 10.5 percent had associate degree, 48/6 percent had B.A, 29/6 percent M.A, and higher, and 24 percent had education at guidance level. The bachelor's degree has the highest and the elementary level had the lowest frequency. Distribution of place of residence shows that city is the most frequent with 94.3 percent and village is the least frequent with 4.9 percent. Social class survey shows that most people belong to lower middle class (46.6 percent), about 34 percent belonged to the upper middle class, and 11.3 percent belonged to the lower class of the society. About 4.9 percent of them belonged to upper class.

Variable of lifestyle has more variance than other independent variables. Independent variable of social capital has the least degree of variance, and distribution. The data show that the range of music tendency is between 25 to 1170 in the sample group. The average of respondent's tendency to music is 56.3, its standard deviation is 23.3, and the variance of music tendency is 543.5. The average of music orientation is a moderate level.

Findings of this research show that variables of cultural capital, religiosity, lifestyle and social capital have a significant and positive relation with music orientation. The more the cultural capital, the more the music tendency they have, and on the contrary, the less the cultural capital, the less the music tendency they have.

Table2: The results of Pearson's correlation coefficient between independent variables and music orientation

Result	Significant level	Pearson's correlation coefficient	variable
Positive and significant relation.H0	0/017	0/152	Cultural capital
Positive and significant relation.H0	0/000	0/244	Religiosity
Positive and significant relation.H0	0/000	0/314	Social capital
Positive and significant relation.H0	0/000	0/240	Lifestyle

Pearson's correlation coefficient between the amount of social capital, and music tendency is 0.314, and its significance level is zero. Since the significance level in correlation coefficient is less than 5 percent, there is a significant relation between two variables of social capital and music tendency, and H0 assumption is rejected, but H1 assumption is approved. So there is a positive and direct relation between social capital and music tendency. That is, the more the social capital among people, the more the music tendency is among them. On the contrary, the less the social capital among people, the less the music tendency is among them. This direct correlation is more than 99 percent significant.

In the analysis of hypothesis, that there is a significant difference between socio-economic base and music tendency, we used the one way variance analysis test.

According to the amount of $F=0.408$ and $Sig=0.747$, we can say that there is not any significant difference between socio-economic base and music tendency in Bushehr. Duncan and Tukey's Post Hoc test showed that the rate of music tendency, with regard to socio-economic base is not significantly different in Bushehr. Spearman's rate of correlation coefficient between socio-economic base and music orientation is -0.057 and its significant level is 0.381 which indicates that there is significant relation between socio-economic base and music orientation.

One of the main assumptions is that there is a significant difference in music orientation between young people, middle aged and adults. Variable of generation was measured at the sequential measurement level among young, middle aged and adults. To analyze this hypothesis, the one way analysis of variance test was used. According to the amount of $F=6.19$ and $Sig=0.002$, there is a significant difference in music tendency among youngsters, middle-aged and adults. According to Duncan's Post Hoc test, music tendency is more among youngsters (Average of 62.2) than middle aged and adults. Music tendency is also more among middle-aged (average of 57.9) than adults (average of 44.9)

Table3: The results of analysis of variance test between generation and music orientation

Significant level	F	Average of sum of square	Degree of freedom	Sum of square	Source of changes
0/002	6/19	3251/5	2	6502/9	intergroup
		524/8	239	125417/8	intragroup
			241	131920/7	Total

Another assumption is that there is a significant relation between demographical features (gender, age, education, and place of residence), and music orientation. Pearson's correlation coefficient between education and music orientation is 0.243 and the significant level is zero. Correlation coefficient of the two variables was contrary and negative, that is, as the age grows, the tendency toward music decreases and vice versa. Spearman's correlation coefficient between education and music orientation is 0.137 and its significance level is 0.031 . There is a positive and significant relation between these two variables. That is, the higher the level of education, the more the music tendency is seen among them. On the contrary, the less the level of education, the lower the tendency to music is seen among them.

The results of independent T-test shows that the average of music tendency is 57.7 among women and it is 55.8 among men. There is not any great difference between the average of music tendency according to gender. The average of men's tendency to music is less than women's tendency to music. The result of the independent T-test between the place of residence and music tendency shows that the average of music tendency among urban people is 56.8 and among rural people, it is 52.6 . There is not any significant difference between the average of music tendency according to the place of residence. The average of music tendency among rural people is less than the average of music tendency among urban people.

Table 4: Correlation –coefficient between demographical features and music orientation

Result	Significant level	Variable amount	Correlation coefficient	Individual's characteristics
Approved .H0	0/572	-0/566	T test	gender
Rejected. H0	0/000	-0/243	Pierson's correlation coefficient	age
Rejected.H0	0/031	0/137	Spearman's correlation coefficient	education
Approvrd.H0	0/543	0/610	T test	Place of residence

The results of regression analysis show that the amount of multiple correlation coefficient is 0.448 which indicates the little relationship between independent variables and music tendency. The amount of the determination coefficient is 0.201 , that is,0.201percent of changes in music tendency are related to these independent variables. The analysis of the variance shows the significance of regression and the linear relation between variables, that is, the amount of F is 8.13 and the significant level is zero; so there is a significant difference between the independent variable and music tendency, with the probability of 99 percent. The amount of regression coefficient shows that the variables of social capital and age are more than 99 percent significant and the variables of education and lifestyle are more than 95 percent significant. In exchange for each unit of change in social capital, about 0.23 units of music tendency is changed.The rate of change in music tendency equals 0.19 for the variable of lifestyle. In this table lifestyle, age, the rate of social capital and education are significant. Therefore, the analyzed information suggests the importance of these four factors. The variables of social capital, age, education, and lifestyle, in comparison with other variables, have a greater role in specifying the rate of music tendency.

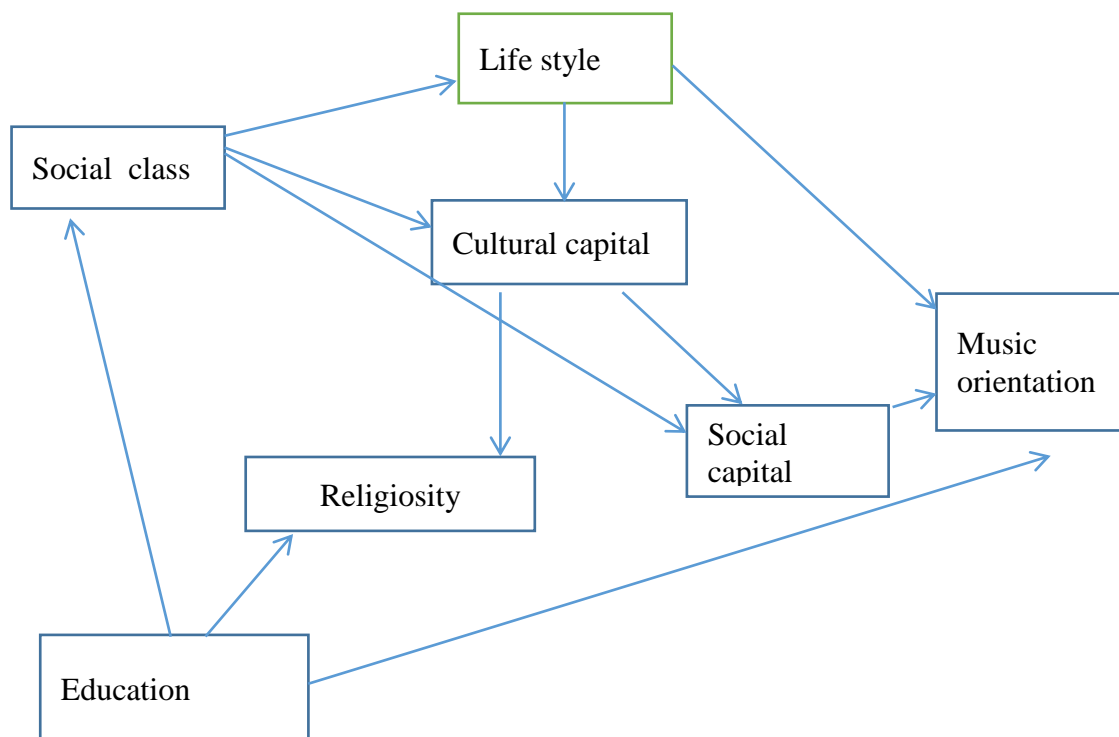
Table5: Regression coefficient of independent variable and the rate of music tendency.

Significant level	T test	Beta	Standard deviation	Regression coefficient	variables
0/273	1/09	-	13/86	15/22	Constant amount
0/356	0/924	0/070	0/074	0/068	religiosity
0/001	3/256	0/232	0/087	0/282	Social capital
0/010	2/609	0/189	0/039	0/102	Lifestyle
0/878	-0/154	-0/012	0/089	-0/014	Cultural capital
0/482	-0/0704	-0/045	1/846	-1/30	Social class
0/002	3/199	0/198	1/243	3/978	education
0/000	-3/835	-0/231	0/173	-0/662	Age

Based on the path analysis model, the rate of the direct impact of all independent variables on the dependent variables of the rate of music tendency is 0.62, and its indirect impact is 0.27 and the total direct and indirect impact is 0.89.The variables of social capital with total effect of 0.23, education with total effect of 0.24 and lifestyle with total effect of 0.21 have the greatest role in changing the dependent variable of

music tendency in Bushehr. The variables of social class with total effect of 0.03 has the slightest effect on specifying music tendency.

Path analysis model of music tendency



Discussion and Conclusion

In this paper, seven assumptions are analyzed and examined. There is a positive and significant relation between cultural capital and music tendency. As cultural capital increases, music tendency increases too and vice versa. These findings are consistent with Ghasemi and Amogholimirakhori(1391), Vadadhir and Digaran(1390), Shalkin and Roglan (2014), Musavi(1387) and Amir mazahari's(1392) studies. This finding can be specified on the basis of Bordieu's theories. Bordieu believes that the degree of the differences between cultural capital of individuals and social groups that emerge when they are not employed ,or are at the leisure time, causes these people to have different patterns and styles from people who are rich. Moreover, the profound concept of cultural capital as one of the aesthetics tendencies refers to the talent and the ability of understanding, decoding, and valuing art work to which music belongs and understanding artwork depends on having a suitable and eloquent cultural capital in a long period of time. Cultural capital can appeal to each person's taste with its indescribable effect and the people who have more of this capital can feel its effect and message and have a greater tendency toward that .

Musavi(1387) shows that among the fans of four types of musical tastes(traditional, los angeles, domestic pop, jazz, and rock), the fans of traditional, jazz, and rock music have the greatest degree of cultural capital, and the fans of the domestic pop music have the least degree of cultural capital. Findings show that there is a significant relation between cultural capital, music tendency, and musical activities. People with greater degree of cultural capital have more tendency toward music and musical activities than those with less degree of cultural capital.

There is a positive and significant relation between the rate of religiosity, and music tendency. The relation is positive and direct. As the rate of religiosity increases among people, their music tendency increases too, and on the other hand, as the rate of religiosity decreases, music tendency decreases too. These findings are consistent with Ghodrati and Digaran(1391),Ghodrati (1395), Afsharian and Sadipur's (1395) results. Ghodrati(1395) has done a research into the relation between religiosity and music tendency among the students of Hakim Sabzevari University.The results of Pearson's correlation showed that there is a significant relation between the scores of religious rites and music tendency. The more their religiosity is of ritual kind specially communal ritual, the less their music tendency is.

There is a positive and direct relation between social capital, and music tendency. As the rate of social capital among people grows, their music tendency grows too, and on the country, as the rate of social capital decreases, the rate of music tendency decreases too. Pearson's correlation coefficient between the rate of social capital and music tendency is 0. 314 and its level of significance is zero. This finding is consistent with Ghasemi and Amoghli Mirakhori (1391) and Fazeli's (1384) studies. Vadadhir and Digaran(1390) believe that music and its concept and transformation are not produced in a cultural-social vacuum, but music is a cultural-social production. The results of Razegi and Alizadeh's research (1394) showed that the formation of a positive mental image of individuals from the world due to the use of popular music as an important capital plays a positive role in social relations.The popular music as a source of social support and trust-building through gracing the family atmosphere, creating and expanding social reconciliation and raising the threshold of patience and social tolerance of people has a significant impact on the creation of social capital.

People believe that music tendency differs in different ages.Indeed music tendency varies significantly according to age or generation of people.The rate of music tendency differs significantly among youngsters, middle aged, and adults. Duncan's Post Hoc test indicated that the respondents believe that young people have a greater tendency to music than middle aged or adults (average of 62.1). Music tendency is more among middle aged (average of 57.9) than adults (average of 44.9).These findings are in accordance with Hashemi and Gholamzadeh Natanzi's (1391) findings. Kowsari and Asadi (1392) showed that orientation towards western music is increasing among young people.The results of the analysis of young people's comprehension of musical usage indicated that there is a kind of bipolarity in meaning building. From one side, these meanings are in accordance with young people's global culture, and on the other hand, there is a tendency toward retaining identity and cultural and musical tradition.

Pearson's correlation coefficient, among age and the rate of the music tendency is -0.243 and its level of significance is zero, and there is a significant reverse and negative relation between the two variables of age and the rate of music tendency. This finding is in accordance with Ghodrati and Digaran(1391), Ghasemi and Amoghli Mmirkhor(i)1391), Musavi(1387), Heydar Abadi and Digaran's(1390) studies. Ghodrati and Digaran (1391) showed that there is a positive and significant relation between age, the rate of media usage, cultural experiences, and the rate of music tendency. Spearman's correlation coefficient, among education and music tendency is 0.137, and its level of significance is 0.031. There is a significant and positive relation between two variables of education and music tendency. These results are consistent with Heydarabadi and Digaran(1390), Nowras and Havgeryour's (2007) findings. Heydarabadi and Digaran (1390) showed that there is a significant difference and negative correlation between people's education and tendency toward western music. That is, as people get educated in a higher level, they have less tendency toward this kind of music .

There is a positive and significant relation between lifestyle and music tendency. The very result of this research is consistent with Khalifeh and Digaran(1395), Nowras and Goruses 's (2007) research result. There is a significant relation between socio-economic base and music tendency. According to analysis of variance test, there is not any significant relation between variables of socio-economic base and music tendency. This finding is not consistent with Vadadhir and Digaran(1390), Jerw and his colleagues (2007), Philip kalanjan and Nick lamel (2007) and Vanik's (2001) studies. Vadadhir and Digaran (1390) believe that there is a significant and direct relation between socio-economic base and the index of tendency toward pop music. Ahmadi and Digaran showed that there is a relation between young people's music use and socio-economic base. Findings of the research are based on the calculation of related coefficients that depict the significant relation between music consumption and youth base. The variables of social status, authority, and economic status had a significant relation with music consumption. Pearson's experimental findings in the American society represents that the social groups which belong to the superior bases have various tastes and they use various cultural goods. As an example, they listen to different musical genres, however, people with lower social bases use a limited number of cultural goods. Engleheart believes that cultural activities like going to cinema, café and attending friends and peer parties have priority among members of upper class of the society .On the contrary, low-income people have difficulty in getting their initial needs(like foods,, clothes...) and their socio-economic environment shows a bad economic situation , so they give priority to jobs, good income, and they complain against such an economic situation.

Music sociological theorists like Piere Bordieu, Theodor Aderno, and Richard Peterson believe that the middle class consumers have artistic taste and consumption away from the principles of aesthetics and epistemology which is in contrast with Bordieu's predictions of a particular pattern of consumption among this stratum. To explore the concept of Bordieu's popular theoretical framework further, the anthropological look to music consumption shows that the existence of diversity in

popular patterns of musical use was in relation to the prosperous consumers. That is, the type and the diversity of upper class's music consumption has a greater variety than other class's music consumption. The upper classes of the social system is in relation with diverse interests and a wide range of techniques that abandons the consumer from passive modes of music usage. This configure the various levels of economic, social, and cultural capital and structural provisions of subjects and therefore, their interest in a variety of musical aspects and technological media leads to their consumptions.

With respect to the importance of music in the lives of young people and their need of music, there should be a music planning in cultural program of the country specially in Bushehr city according to the needs of people in this city. Unfortunately, custodians of culture do not care about this issue. It is necessary for organizations like cultural-artistic organization, ministry of Islamic culture and guidance and to pay attention to musical activities with regard to available facilities through programs like putting on live music concerts, creating facilities for young people who intend to produce musical works.

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