CHAPTER - I

INTRODUCTION

Music

From primitive ages most of changes that have taken place in social, political, economics and religious conditions have been due to music and its enchanting power.

Music - 'Sangeet' is a technical term used for vocal and instrumental music along with the art of dancing. These three fine arts are closely connected with one another in such a way that it is almost impossible to separate them. Still each has its own special characteristics based on tune and rhythm. Vocal and instrumental music affects the brain through the ears, whereas dancing appeals to the eyes as well.

According to Chambers Twentieth Century Dictionary (1970) music is the art of expression in sound, in melody, and harmony, including both composition and execution, some time specially of instrumental performance to the exclusion of singing; the Science underlying a musical compositions, compositions collectively, a connected series of sweet sounds, melody or harmony, pleasing sound, sound of definite pitch, not mere noise. Bhargava's Standard Illustrated Dictionary (1985) also defines music as an art.
and science of harmonious sounds, rhythmic order and pleasant sounds.

Thus it may be said, that Music is the meaningful organisation of sounds. Vocal sound is spontaneous way of displaying emotion and need. Movements of the body are another expressive response to emotional impulses.

**Importance of Music**

Music itself is the purest expression of emotions. With music, you can say in one moment what an author would take a whole scene to tell you in drama. Music is the mediator between the spiritual and sensual life. Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which like every creation of art is mightier than the artist.

The attitude of the great soul of the East and West towards those who are without music on them, is very well expressed.

It is evidently true that the sense of music is a common element among living beings. Man is supposed to be the best creation of God or Nature, mainly because he can express his thoughts and feelings and can imitate other according to his intelligence.

Music has a high educative value. It enables the mind, awaken and feels the aesthetic sense. It refines the
manners, deepens and enables the emotional nature and gives grace to all human expressions. There is no other science than music which can make man milder, gentler, better behaved and more reasonable. Music especially is the most valuable means of upbringing the young, it eliminates wilfulness, impropriety and coarseness from human thought and action. It adds to the moderation and harmony, to the character and leads ultimately to happiness.

Music is the fourth great material want of our nature, first food then raiment, then shelter and then music.

The art of vocal and instrumental Music strengthens minds through concentration of will force through the medium of sweet and beautiful combination of musical notes known as tunes or Ragas. The effect of tunes or Ragas on animals specially snakes, elephants, camels and horses is not less than a man.

The evolution of poetry, painting and other visual arts has been preserved on leaves, paper and store, but music being auditory, no such evidence exists.

In spite of such a variety of cultural interactions, our music has remained essentially melodic. In melody, one note follows the other, making for a continued unity of effect, where as in harmony musical sounds are super-imposed on one another. Our folk music and classical music have retained the melodic quality even to this day.

**Types Of Music**

In ancient period, music was of two categories:
i) Desi Sangeet

ii) Margi Sangeet

'Desi' Sangeet was secular music. It was performed to please the hearts of Man. The quality of such music varied from country to country and from region to region. That is why it was called Desi. 'Margi' Sangeet was that which showed a Marg or Path. Its purpose was spiritual realisation.

In the current context Margi Sangeet has been further grouped into (a) the tribal and folk - the semi-classical and the (b) classical. These often go under names such as 'Gramya', sugam (i.e. semi-classical) and Shastriya (i.e. classical).

**Classical Music**

Classical music according to Chamber's Twentieth Century Dictionary (1970) is that music which is played according to some principles, characters or tendency such as seen in Greek classical literature, marked by beauty of form, good taste, restraint and clarity opposed to romanticism.

**Attitude**

Attitude determine our pattern of life as well as our success and happiness. Not only they determine the conclusions one derives from the facts but also influence the very facts one is willing to accept. Attitude is a complex affair which cannot be described briefly in a single definition. The various approaches to define the concept of attitude differ in degree of emphasis rather than in
kind as essence. Attitudes can broadly be defined within two conceptual frameworks depending upon the degree of emphasis.

In the first, theoretical approach, emphasis is on 'Set to respond'. According to New Comb (1948) attitude is more or less persistent set to respond in a given way to an object or situation. It is organised and consistent manner of thinking, feeling and reaction with regard to one's environment. Good (1959) defines attitude as, "a readiness to reaction towards or against some situation, person or thing in a particular manner e.g. love or hate". Similarly Drever (1961) conceives of attitude as "a more or less stable set of disposition of a certain kind of experience or readiness with wider sense of tendency to appreciate or produce artistic result or social duties or social opinions. Here the environment plays a great role of framing one's attitude.

Within the second conceptual frame work, attitude refers to a subjective or mental state of preparation for action, thus containing cognitive, affective and behavioural as a mental and neutral state of readiness organised through experience, exerting a directive and dynamic influence upon the individual's response to all objects and situations with which it is related. Similarly Katz and Scotland (1959) view attitudes as an individual tendency or symbol of that object in a certain way, as having affective cognitive and behavioural components, that is, as involving feelings and emotions, beliefs and actions. Laycock and
Munro (1966) conceive emotional, intellectual and motivational components of attitudes and Back (1977) described attitude as a pre-disposition towards any person, idea or object that contains cognitive, affective and behavioural components.

**Attitude Formation**

Freeman, Carlsmith and Sears (1974) while explaining attitude formation and change have given four major methods namely, (i) conditioning and reinforcement (ii) Incentive and conflict (iii) functionalism and (iv) Cognitive consistancy representing different theoretical orientations and differing primarily in the factors they emphasize.

First conditioning and reinforcement models predicts the relationship between a given independent variable and attitude change in terms of the known relationship of that independent variable to learning, on the assumption that the relationship of the independent variable to attitude change will follow from its relationship to the learning mediator. Thus attitudes are considered to be acquired in the same way as facts, concepts, ideologies, ways of thinking and habits are acquired. We learn facts but we also learn emotions associated with them. It is the pairing of the facts with emotions that results in the development of attitudes. A child learns that a certain animal is a dog, that dogs are friends, that they are good; finally he learns to like gas. Now he learns this attitude through the same process and mechanisms that control other kinds of learning.
According to the incentive and conflict approach, the relative strength of these incentives determine one's attitude. If the initial attitude was negative, it would become positive only if there was a greater incentive for taking this new position than for maintaining the original one. When there are conflicting goals the individual adopts the position that maximizes his gains.

Third functionalist approach states that attitudes are formed because they meet particular psychological needs and functions. Smith, Bruner and White (1956) Katz and Stotland (1959) and Katz (1960) have identified four most crucial function: (a) the instrumental, adjustive or utilitarian function (b) the ego-defensive function (c) the value expressive function and (d) the knowledge function.

The adjustive function is a recognition of the fact that people strive to maximize the rewards in their external excitement and minimize the penalties. The utility of attitude may be its social adjustment value rather than its actual instrumentality to goal attainment (Smith, Bruner and White 1956).

Ego-defensive function of attitude is the mechanism by which the individual protects his ego from his own acceptable-impulses and form the knowledge of threatening forces from without, and the methods by which he reduces his anxieties created by such problems. Many of our attitudes are held more to help us and deal with our inner conflicts than because of any characteristics of the object to which the attitude is directed (Sarnoff, 1960).
Attitude also serves the function of giving positive expression of individual control and to the type of person he considers himself to be. The value expressive function of attitudes justifies one's behavior (Brehm and Cohem, 1962).

A person's attitude, according to this view, changes when he is forced to comply overtly with a new norm. The result is that his attitude is modified to justify the new overt behavior, the person thus internalizes the new norm.

An attitude based on knowledge function should be particularly amenable to change when new information is communicated to the subject or when the subject has new experiences with the object. In life, the raw phenomena are too rich to be grasped in all their individuality. We tend to group them into convenient categories and form useful generalities about relationships among these abstract categories by their simplification and relatively univocal implications for action in the face of an otherwise overpoweringly complex situation. For instance, social and universe attitudes give us a needed feeling of competence to deal with present and future experiences. This function of attitude was suggested by Lippmann (1922) when we stated that public opinion consisted of an economical simplification of the complex word.

The cognitive consistency method of attitude development and change envisions that given inconsistency, people will have a tendency to change towards consistency. (New Comb, 1953). Although people need not be consistent in every thing they say or do, contradictions produce conflicts, tension and
and anxiety until there is a resolution. Heider (1958) states that attitudes towards persons and casual unit formations influence each other. An attitude towards an event could alter the attitude towards a person. There is an emergence of a balance configuration if the attitudes towards the parts of a casual unit, were similar.

**Attitude Towards Classical Music**

Attitude towards classical music is thus an enduring perceptual organisation of youth's belief and learned tendency to react favourably or unfavourably in different degrees which determine her/her actual or potential response towards classical music. In order to understand youth attitude towards classical music in its correct perceptive, it seems pertinent here to ascertain various definitions of classical music and put them into some order. Music which has a tradition and Grammar and is governed by rules and regulations is called classical music.

There are two streams of classical music:

i) Hindustani Music

ii) Karnataka Music.

'Karnataka Music' is confined to Kerala, Tamil Nadu, Andhra and Karnataka. The classical Music of the rest of the country comes under the name 'Hindustani Music'.

It is an admitted fact that the attitudes of an individual play an important role in determining his/her performance with respect to a particular job. A positive favourable attitude makes the work not only easier but also more
satisfying and professionally rewarding. A negative unfavourable attitude makes the task harder, more tedious and unpleasant. Therefore, attitude towards classical music must have bearing on the process of classical music.

Attitude towards classical music in this study, therefore, was operationally defined as the degree of positive or negative feelings of the youth towards classical music and their predisposition to act favourably or unfavourably on Attitude Towards Classical Music Scale.

Factors Affecting Youth Attitude Towards Classical Music

From the centuries, music has remained an essential part of our needs. It is not a material thing only but is also the food of our soul. Music or 'Sangeet' is source of aesthetic development of the individual.

The tradition of music was started from classical music and today its composition and style is entirely different. The reason of this changing outlook of our youth is their changing attitude towards music. As music does not exist or develop in vacuum, and human endeavour is needed to present any kind or any form of music. So it depends upon the young generations of the society that how they like the music. The attitude formation among youngsters is highly influenced by certain factors existing within themselves, their environment and events occurring around them.

The attitude formation towards music is one of the complex type of behaviour. The intellectual level of the individuals influence the formation of attitude towards
classical music, though there is given negative relationship between one's intelligence and attitude towards music (Stein and Hardly, 1957 and Sood 1979). Also, the individual differences play vital role in the development of attitude towards classical music. The students at the postgraduate level or higher level of studies usually develop favourable attitude towards classical music (Evans, 1952). It is also presumed that the environment that is, urban or rural and SES of the individual account for the development of favourable or unfavourable attitude of the students towards music.

Creativity and intelligence are the two aspects of mental processes. The development of intelligence is a creative affair. So like, intelligence creativity also influence the formation of students attitude. (Andrews, 1930; Croply 1966; Madaus, 1967; Torrance, 1967 and Gakhar, 1975). Personality traits of the students also effects the development of attitude towards music and ethics as suggested by Reed (1976). Out of the large number of factors which affect the attitude of youth towards music, the researcher thought it appropriate to explore the relationship of intelligence, Personality, Creativity and SES with the attitude of youth towards classical music.

Theoretical Views About Intelligence, Creativity, Personality And SES

To get the conceptual understanding of independent variables as also to understand the rationale of the relationship of these variables with attitude towards
classical Music, theoretical views and operational definitions of the predictors under consideration are presented here.

**Intelligence**

In Stern's (1914) view intelligence is "general adaptability to the new problems and conditions of life". But as this definition does not answer what is meant by 'adapt', therefore it also posed certain difficulties. There are some people whom it is generally agreed are not very intelligent and who do not do very well on intelligence tests, yet they adapt very well to their environment. Other people, who score very well on intelligence tests and are generally agreed to be quite gifted, make a very poor adjustment to their environment. Certainly what is a successful adjustment for one individual would be a poor adjustment for some one else, since people from different cultures have different goals, talents and aspirations.

Terman (1921) conceives of intelligence as the ability to carry on abstract thinking. Research on the relationship, between learning and intelligence shows little relationship between simple learning and IQ, but when the material to be learned is complex or abstract, high IQ subjects perform better than low IQ subjects.

Many researches prefer to define intelligence in very global terms rather than in terms of a specific ability. This standpoint is exemplified as follows: Like-wise "Intelligence is the aggregate or global capacity of the
individual to act purposefully, to think rationally, and to deal effectively with his environment". (Wechsler, 1944).

Stoddard (1943) defined intelligence in global terms, i.e. "Intelligence is the ability to undertake activities that are characterised by - (i) difficulty (ii) complexity (iii) economy (iv) abstractness (v) adaptiveness (vi) social values (vii) the emergence of original and to maintain such activities under conditions that demand a concentration of energy and a resistance to emotional forces.

According to Wesman (1968) view, intelligence is a summation of learning experiences. Intelligence tests do not measure an ability or potential as much as they do measure achievement. In a sense, these tests measure our knowledge. One difficulty with such an approach is that it does not fit in with popular notions of what intelligence is. Most people feel that an Intelligence test should be something other than an achievement test, reflecting not so much what a person has learned so far but rather measuring some sort of potential for future achievement. It is easy to imagine an individual who through dint of hard work has learned a great deal but who is not particularly intelligent. It is generally felt that such factors as hard work or motivation should not be included as part of intelligence while they are certainly directly related to how much one has learned.

Jensen (1969) has proposed two kinds of intelligence, level I and level II. Level I refers to basic associate abilities and would best measured by a test such as digit
span (e.g. remembering a phone number) while level II refers to abstract problems solving, and thus corresponds closely to the capacity for abstract thinking.

Anastasi (1979) believes that the identification of component traits of intelligence is based upon a study of the inter-relationship of behaviour. For example, if each person performs equally well (or equally poor) on all sorts of verbal tests, such as vocabulary verbal, analogies and reading comprehension, a single score could be submitted for the separate scores on all these tests. If performance on these verbal tests shows little or no relation to scores on numerical, mechanical and other type of tests, one can speak of a verbal traits as one of the categories or dimensions in terms of which the individual's intellectual functioning can be described. Viewed in this context, intelligence is an aggregate of relatively independent aptitudes, such as verbal comprehension, word fluency, skill in numerical computation, perceptual speed and accuracy associate memory and mechanical reasoning.

With regard to the theoretical viewpoints of intelligence Spearman (1927) concluded that one fundamental general factor underlies all manifestations of intelligence. He called this factor 'g'. According to Spearman, the 'g' factor is involved to some extent in all behaviour of the individual and some behaviour is heavily dependent on this factor. Some types of activity depend on specific abilities called 's'. Individual differences in intelligence are
due primarily to individual differences in 'g'. According to this theory the mentally retarded child is deficient in the amount of 'g' he possesses.

According to Multifactor theory of intelligence which was given by Thorndike ( ) there is no general intelligence. Thorndike's theory is atomistic theory of intelligence. He distinguished four attributes of intelligence i.e. level, range, area and speed.

According to Group Factor Structure of intelligence, intelligence neither consists two factors as proposed by spearman nor multifactors as developed by Thorndike. The six primary factors emerged are as follows:

(a) Number Factor (N) - Ability to do numerical calculation rapidly and accurately.
(b) Verbal Factor(V) - Found in test involving verbal comprehension.
(c) Space relation (s)-Involved in any tasks in which the subject manipulates an object imaginary in space.
(d) Memory (M) Involving the ability to memorize quickly.
(e) Reasoning (R) Found in tasks that require the subject to discover a rule of principle.
(f) Word fluency (W) Involved whenever the subject is asked to think of isolated words at a rapid rate.

Guilford (1957)'s structure of intellect model is a three way classification of intellectual abilities namely operations, contents and products. The kind of classification on the basis of operations gives five major groups of

A second way of classifying the intellectual factor is according to the kind of material or content involved. The factor known thus involve four kinds of material content. The content may be (1) Figural (2) Symbolic (3) Semantic (4) Behavioural. When a certain operation is applied to certain kind of content, as many as six general kinds of products may be involved. The six types of products are: (1) Units (2) Classes (3) Relations (4) Systems (5) Transformations (6) Implication on the basis of factor analysis. These are the only fundamental kinds of products.

Burt in 1949 separated statistically four factors of intellect, namely (1) general factor, common to all traits (ii) group factor, common to some of the traits (iii) Specific factor, limited to each trait whenever it is measured and (iv) Error factor limited to each trait on each particular occasion it is measured.

Vernon (1950) developed another factor analytic view of the organization of intelligence. He conducted extensive research and on the basis of empirical data, he proposed hierarchical group factor theory.

Therefore, from above paragraphs, as it is difficult to give any conclusive evidence in favour of any particular models, therefore, debate as to what intelligence is, continues. However, for the purpose of present study, intelligence has been operationally, defined as "the
ability to deal with numbers, analogies, opposites and synonyms, to make categories and to draw inferences. Its measurement (verbal) is the total score on Tandon's Group Test of General Mental ability.

Creativity


Creativity as a process has been considered by spearman (1930) Bartlet (1958), Vinacke (1960), Berchillon (1961), Yamamoto (1964), Torrance (1965), Medmik (1967), Rogers (1976), Kant (1976) Brown (1977) and Gordon (1982). Wallas (1926) suggests that the creative process can be divided into four stages; preparation, incibalion, illumination and verification.

Mansfield and Busse'a (1981) Model of creative process in scientific field involves five steps; (a) selection of the problem that is important and potentially soluble, (b) extended effort to solve the problem, (c) setting constraints to the solution of the problem (d) changing the constraints through a restructuring process, and (e) verification and elaboration of results.
According to Torrence (1962) creative process consists of identifying problems, developing hypotheses as to the causes of the problems, finding out new solutions, application of those solutions, which involve improvement of product and usual uses and finally communicating the results. According to him verbal creativity can be measured in terms of fluency, flexibility and originality.


Torrance (1965) while accepting the 'process' definition of creativity, has rightly raised the question; what kind of person one must be in order to engage most successfully in the process and what kind of product results from the process? Thus at least five components of creativity have been stressed - the act, the object, the
proceua, the person and the environment. Hallman (1963) explains following elements of creativity when he writes: (a) it is a whole act, a unitary instance of behaviour; (b) it terminates in the production of objects or forms of living, which are distinctive; (c) it evolves out of certain mental process; (d) it covaries with specific personality transformation and (e) it occurs within a particular kind of environment.

Regarding the description of creative process, psychoanalytic theory of Kris (1952) and Kubie (1958) emphasize the importance of pre-conscious processes. These processes are believed to occur when the ego, with its emphasis on logical, rational thought temporarily loosens its control of the thinking processes so that an unorganized, drive-oriented type of thinking can occur. Gestalt psychologists (e.g. Kohlar, 1969) employ the term "productive thinking" and "problem solving" to refer to what other might call creative thinking. The structural features of the problem itself set up stresses and strains in the thinker. By following up these stresses and strains, the thinker is led to a restructuring of the problem. Successive restructurings occur until a solution emerges.

Associationist theories involve the common assumption that creativity results from novel or unusual associations. (Koestlar 1964, Hoslerud 1972, Gruber 1974). The degree of creativity depends on the relative remoteness of the elements used to form the new combination. When asked to
respond to a stimulus word, highly creative people are likely to give remote or uncommon responses; whereas less creative people tend to give only common stereotyped responses. Koestler (1978) developed a 'bisociation' theory of creativity. In bisociation, two independent matrices of ideas come into contact, but this occurs only subconsciously through a regression to the pre-conscious thinking processes stressed by psychoanalytic theorists.

Many theories have been considered composite by Busse and Mansfield (1980) because they combine principles from psychoanalytic, Gestalt and associationists theories. Hadamard (1945) theory combines psychoanalytic as well as associationist ideas. He proposes the same steps of the creative process as proposed by others earlier as preparation, incubation, illumination and verification. The initial preparation period is conscious systematic and logical, but sets in motion some unconscious thinking processes that are essential to the incubation and illumination phases. The unconscious mind produces a vast number of associations among which only the potentially fruitful ideas, selected by the unconscious mind for their beauty or elegance, are allowed to reach consciousness in the phase of illumination. The last step of the creative process, verification of the value of the idea and establishing its implications, is essentially conscious.

Mansfield and Busse have given two different approaches to the study of creativity. First, creativity is considered in terms of test performance. The divergent thinking tests
developed by Torrance (1966), Guilford (1967), Guilford and Hoepfner (1971) and others to measure divergent thinking abilities have often been used to measure the creativity. Divergent thinking tests use problems that allow many possible solutions. Researchers who use tests to measure creativity assume that the abilities being tested are essential to real life creativity and persons with high test scores have potential for creative accomplishments. Secondly, real life creativity may be measured directly in terms of products such as poems, symphonies, books, inventions and scientific theories. Jackson and Measick (1967) have proposed that creative products are characterized by four features: novelty, value transformation and condensation.

In the present study creativity has been operationally defined as, "the process of sensing gaps or disturbing missing elements, forming ideas or hypotheses concerning them, testing these hypotheses; and communicating the results, possibly modifying and retesting by hypotheses". (Torrance 1966). Its measure is the total of scores on fluency, flexibility and originality as measured by Torrance's Test of Creative Thinking (TTCT), Verbal, Form A (1966).

Fluency is the ability to call up relevant ideas where the quantity, and not the quality, is emphasized. It is the total number of relevant responses i.e. the total number of responses given by the subject minus the number of duplicate and irrelevant responses. Flexibility is the ability to produce diversity of ideas with a number of shifts. Originality is the statistical infrequency of responses.
Allport (1937) defines personality as "the dynamic organization of those psychophysical systems that determine his unique adjustment to his environment". The definition given by Allport is very comprehensive and includes all aspects of an individual's personality. The word 'dynamic' in his definition means that personality is undergoing a constant change but is still organized. It constitutes two types of systems psycho (mental) and physical and these two systems interact, with internal and external environment. The word 'determine' lays emphasis on the psychophysical system that activates the organism for action. The unique adjustment of the individual to his environment means that each individual employs different methods of adjustment resulting in unique adjustment.

According to Murphy (1947) "Personality is structured organism - environment field, each aspect of which stands in dynamic relation to each other aspect. There is organisation within the organism and organisation within the environment, but is the cross organisation of the two that is investigated in personality research".

Stagner (1948) is more concerned about the person's inner system and defined personality as an inner system of beliefs, expectancies, desires and values.

Cattell (1956) equates personality with the individual aspects of behaviour. He directs his attention to the behaviour of the individual and maintains that it should have predictive power. He defines personality, "Personality is
that which permits a prediction of what a person will do in a given situation". Personality is concerned with all the behaviour of the individual, both overt and under the skin".

Lyseoneck (196) defines personality, "as more or less stable and enduring organisation of a person's character, temperament, intellect and physique which determines his unique adjustment to the environment". He distinguished four sectors of Personality: (1) Cognitive Sector (Intelligence), (2) conative sector (character), (3) an affective sector (temperament) and (4) somatic sector constitution.

Personality characteristics of an individual stimulate responses in others, which in turn, affect his attitudes and behaviour. Thus, in extreme cases, on the positive side the "Personality" experiences acceptance and on the negative side rejection with their differing consequences. In order to have intimate and comprehensive understanding of attitude, one has to comprehend the intricacies of personality. Attitudes are necessary for mental growth and especially for personality development. Attitudes and their development and integration constitute the essence of personality. Hence understanding of the configuration of personality and exploring its association with attitudes, it is expected, will lead not only to the advancement of theoretical understanding of attitudes towards classical music but will enable to specify the characteristics which are functionally linked with favourable/unfavourable attitudes towards classical music.
Inspite of the fact that psychologists have from time to time asserted the relationship of personality traits and attitudes, there has been practically no study in the area of youths attitude towards classical music. Compared with the volume of research done in the general field of attitudes, research into the field of youth attitude towards classical music has been nearly nil. Singh (1983) said, "Recently many investigators have become interested in personality correlates of conformity behaviour but so far the available information is equivocal. Although equivocality cannot be solved by taking one more study. However, it necessitates to probing into this area still further so as to accumulate greater evidence in support of one or the other side of the relationship between attitude and personality, and thus paving the way to crystalization of findings.

For the purpose of present study, personality has been taken as defined by Cattell and Eber (1967), that is, which permits a prediction of what a person will do in a given situation and is concerned with all the behaviour of the individual, both overt and under the skin, and scores obtained on cattell and Eber (1967), 16 Personality Factors Questionnaire (Form A) are the measure of personality.

Socio-Economic Status

Chamber's Twentieth Century Dictionary (1970) meaning of Socio-Economic status is 'State; 'condition', or standing
of a person". Green ( ) the sociologist, defines it, position in a social group or grouping in relation to other positions held by other individuals in the group of grouping". Thus socio-economic status refers to social and economic standing. A person who has high standing in the community and has good income and who lives in a well furnished house of good quality and has ample opportunities is said to have good socio-economic status.

Good (1973) defines socio-economic status as, "the level indicative of both the social and the economic position of an individual or group". In other words a set of potentially, influential factors generally associated with home is called the socio-economic status of the child.

In the present study socio-economic status of the youth is his/her measure of score on Trevedi and Udaipareek socio-economic status scale (1964).

Statement of the Problem

The research proposal selected by the investigator is stated as follows:

"Psycho-social Correlates of Attitude of College Going Youth Towards Classical Music".

Objectives of the Study

The study was conducted with the following objectives:

1. To develop and standardize a Youth Attitude Towards Classical Music Scale.

2. To find and compare the relationship of intelligence, creativity, personality and STS with attitude towards classical music of youth studying classical music and
youth not studying classical music.

3. To identify and compare the factors structure underlying the psycho-social variables i.e. intelligence, creativity, personality and SES and attitude towards classical music of youth studying Classical Music and youth not studying classical Music.

4. To find out and compare the differential predictive efficiency of psycho-social variables for attitude towards classical music of youth studying classical music and youth not studying classical music.

5. To find out the difference in attitude towards classical music of Government and private college youth, male and female college youth, graduate and post-graduate youth, rural and urban college youth, and science and arts college youths studying classical music and not studying classical music.

Delimitation Of The Study

1. The present study was delimited to the colleges located in Haryana state only.

2. The study was restricted to Govt. and Private College of 5 districts of haryana.

3. The study was restricted to those colleges which provide arts, science and commerce (including and excluding classical music) streams at graduate or post graduate level of both.

4. The study was restricted to a sample of 300 college youth (100 youth studying classical music and 200
youth not studying classical music).

5. The study was restricted to college youths studying final year course of degree course/post graduate course.

Need And Significance Of The Study

Ever since researchers shown interest in the pursuit of exploring the field of attitudes, it was realized all the more that concentrated efforts needed to be made in this direction for several reasons.

Basically, fundamental research is as important to attitudes as to any other field for extending its frontier of knowledge. Since the research on attitude is mostly deficient in the absence of replicated studies, follow-up investigations, conceptual and semantic agreement, adequacy of samples, precision of measuring tools, unanimity about the problem of criteria and predictors and longitudinal studies, the construct of attitude is yet in a flux and needs to be refined through persistent efforts. Besides, the importance of attitudes in contemporary life contributes in accelerating the pace of research activity. Faure et al (1972) rightly remarked, "Educational reforms range from harmonious development of all elements in the educational process-knowledge, understanding, mental attitudes, motivation, practical aptitudes...."

For ages, educators have held that the formation of attitudes is one of the aims of education and in some instances the primary aim. McGuire (1969) remarked that "The most common function of attitude is that of being
instrumental in achieving a particular goal. A person who did not have strong positive attitudes towards some aspect of his environment would be truly Wishy-Washy, incapable of finding any great rewards in life. Attitudes represent the channels through which behaviour can realize important goals. Inculcating attitudes and aiding their growth is an important part of education. As a student develops, he is being trained and unconsciously conditioned by the forces around him to have certain attitudes towards certain objects. Attitudes are the most important factor in deciding how effective learning is to be. If a student has a favourable attitude towards a college subject, he may amaze the teacher with an ability to learn it, that outstrips what might have been expected of him. If, on the other hand, he has a negative attitude towards the subject, he may so strongly resist learning it and that the teacher's efforts, no matter how thorough and ingenious, are futile.

From theoretical point of view and academic interest also, there is a need to enrich the subject matter of attitudes. The present study it is hoped, will contribute to the theoretical understanding of attitude towards classical music in relation to selected socio-psychological variables i.e. intelligence, creativity, personality and SES. Moreover the success of teaching the subject of music not only depends on the definitions of aims, statement of objective or discussion of the subject matter but it is also
equally important that in the academic preparation of students, the development of a positive attitude towards classical music formulates an essential component. A student possessing a positive attitude towards classical music may prove to be better student than others endowed with this trait in a lesser degree (other qualities being more or less identical).

Extensive research in the area of cognitive characteristics of students is available but there is paucity of research in the motivational aspects of a student's personality, and hence the importance of studying student's attitude towards classical music. Likewise one of the most neglected field in the research is creative characteristics of college students and the study of creative music students in relation to their other aspects of personality. Yomomoto (1964) and Raina (1970) have shown that scientists, architects, mathematicians, writers and even junior or senior creative school children have been studied but not the music students studying at college level. It is, therefore, the purpose of this study to find out the relationship of selected socio-psychological variables namely intelligence, creativity, personality and SES with attitude of college students towards classical music.

In Education, the quality and effectiveness of our procedures, programmes, efforts and achievements, goals and outcomes is determined largely by the attitudes of the pupils and teachers. The study of attitudes is
necessary for the teacher who wants to understand why
his efforts are sometimes so well rewarded and some times
so seemingly hopeless. Travers (1973) observed, "A
serious problem for the education is raised by the
discovery that what is learned depends to some degree on
the attitudes of the learner".

The study will also provide a standardized tool to
measure the attitude of college students towards classical
music. The other reason for taking such a study is that
not much work of this nature has been done in India as
well as in abroad specially in the subject of music at
college level.

The present study will have far reaching implications
for educational programme in terms of educational planning,
curriculum construction and methods of instruction. It will
inspire educationists to design academic experience in
such a way as will foster favourable attitudes towards
classical music among college students. It will equip the
teachers, planners and administrator with the valuable
statistics to know the pupil better—his abilities, his
deficiencies well enough to direct the learning of the
students in classical music according to the intellectual
level, creativity of the learner and according to his/her
personality.

Lastly the results of the present study can be used
for prediction i.e. the success of the students in music.
Needless to say that subject teachers, counsellors,
parents, students and society at large would all be benefitted by actively implementing the research findings of the present study into practice.

**Organization of Research Report**

After having presented the Introductory remarks in chapter one, the second chapter has been devoted to the Review of Related Studies and Hypotheses on which the present study has been advanced. The third chapter deals with the Methods and Procedure. In the fourth chapter detailed account of the Development and Standardization of Youth Attitude Towards Classical Music Scale used in the present study has been given, while the fifth chapter presents the nature of Score Distributions. The sixth chapter gives details of Analysis of Data and Interpretation of Results, and the seventh chapter deals with the Summary, Conclusions and Suggestions for further Research. Each type of analysis of data in this study is followed by the discussion and interpretation of results in the same chapter. Analysis of data was done by using the computer HCL Horse II.

The Bibliography and Appendices have been given at the end of Research Report.