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# GENDER DIFFERENCES IN MUSICAL TASTE: THE MEDIATING ROLE OF FUNCTIONS OF MUSIC

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The aim of this research was to explore gender differences in musical taste and the mediating role of functions of music between gender and musical taste. The research included 740 Croatian and Slovenian students. The results confirmed the existence of gender differences in both musical taste and functions of music. Females preferred the Reflective-Complex musical style, while males showed greater preferences towards Intense-Rebellious style of music. There was no significant gender difference in preferring Traditional and Contemporary Ethno or Energetic and Rhythmic musical style. With regard to the functions of music, there were no significant differences between males and females in identity/culture and background and focus/concentration functions of music. Males assessed political attitudes as a more important function of music than females, while females assessed all other functions of music higher than males did. A complete mediation effect of functions of music was established for gender and Reflective-Complex and Slo-Yugo Pop musical style.

Keywords: dimensions of musical taste, functions of music, gender differences, musical preferences, musical styles



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## INTRODUCTION

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Music is ubiquitous in every human's life. Why people listen to music is a question that occupies a large number of researchers (Hargreaves & North, 1999; Schäfer & Sedlmeier, 2009). Musical preferences are short-term estimates of liking, while musical tastes represent relatively stable, long-term behaviour and evaluation, or more permanent dispositions representing the totality of an individual's preference (Mirković-Radoš, 1996; Dobrota & Reić Ercegovac, 2016). Musical preferences and musical taste are formed under the influence of many factors, such as cognitive, emotional, cultural and social (Rentfrow, Goldberg, & Levitin, 2011). Numerous researchers have studied the relationship between the characteristics of music (Dobrota & Reić Ercegovac, 2015; LeBlanc & McCrary, 1983; McDermott & Hauser, 2005) or the listener (Dobrota & Reić Ercegovac, 2017; Schäfer, 2016) and music preferences and musical taste. It is important to mention that the interaction between the listener and the music does not occur in an insulated situation all the time. This relation can be affected by the existence of other people, other simultaneous activities and cultural context. For this reason, some researchers directly focus on the musical preferences in a music listening situation (Greb, Schlotz, & Steffens, 2018; Konečni, 1982; North & Hargreaves, 1996).

With regard to the association between gender, the listener's musical preferences and musical taste, a number of studies have shown that gender differences in music preferences are based on gender-role socialisation in male toughness and female emotionality (Boer et al., 2012). Boer et al. (2012) tested cultural and gender differences in music functions and found that female listeners used functions that contain affective and contemplative elements more extensively than men. Christenson and Peterson point out that "men and women respond to music in different ways" (Christenson & Peterson, 1988, p. 265). They found that men prefer music like hard rock and avoid the music that has a romantic appeal while women listen to music that relieves them of a sense of loneliness and music that improves their mood and eliminates worry. Reić Ercegovac and Dobrota (2011) found a correlation between gender and preference for Upbeat and Conventional and Energetic and Rhythmic musical style, both of which were preferred more by women. Hargreaves, Comber, and Colley (1995) investigated the musical preferences of high school students and noted that boys preferred heavy metal and rock music, and girls preferred reggae, chart pop, jazz and classical and folk music.

Some researchers also found gender differences in the reasons for listening to music. North, Hargreaves, and O'Neill (2000) explored the reasons for listening to music among par-

ticipants between the ages of thirteen and fourteen, and found that boys more often listen to music because of the impressions that they could have on other people and the girls to satisfy their emotional needs.

Lorenzo, Pérez, and Soares-Quadros (2014) have investigated the music preferences of music-major students and found that preferences of the participants were similar to non-major students and such preferences were influenced by the mass media. The musical knowledge obtained during pre-university studies was not relevant to their music preferences. Soares-Quadros, Lorenzo, Herrera, and Santos (2019) have analysed the musical preferences of Brazilian students by considering the variables of gender and religion. The results indicated that the participants' musical preferences were influenced by mass media. The results also indicated differences in the frequency of listening to music based on gender and religion. Females had a greater preference for styles with emotional content, dance music and music with a strong connection to mass culture. Males preferred more vigorous styles. Protestants had a stronger preference for gospel, while Catholic preferences were more diverse.

North (2010) has investigated the relationship between personality dimensions and music style preferences. Personality factors were related to both liking for the musical styles and participants' reasons for listening to this music. He concluded that personality is related to musical taste, but other individual characteristics, such as participants' age, gender and income, are arguably related more closely. There are also styles called by Colley (2008) as "crossover", which are preferred by both, men and women.

Music fulfils a variety of functions, so psychologists focus on the personal and social functions of music (Hargreaves & North, 1999), while ethnomusicologists and sociologists explore its cultural and social functions (Folkestad, 2002). Considering the functions of music, Boer (2009) distinguishes between two dimensions: (1) personal focus (self-regulation or emotional expression) vs. social and cultural activity and (2) pleasure and affect (enjoyment or relaxation) vs. contemplation functions (construction of self-identity, values or inspiration).

In general, music functions can be divided into several broad categories. Music has a *social function* because it can foster bonds between people and communicate values and identity (Boer, 2009). Making music can also increase communication, coordination, cooperation and empathy between in-group members (Koelsch, 2010). Music has an *emotional function* because it can evoke and regulate the listener's and performer's emotion (Studer, Gomez, Hildebrandt, Arial, & Danuser, 2011). Musical training in childhood enhances many *cognitive func-*

tions and it is accompanied by neuroplastic changes in the brain structure and function (Miendlarzewska & Trost, 2014). Finally, music can regulate the listener's physiological arousal (Schäfer & Sedlemeier, 2009).

Boer et al. (2012) explored the functions of music with respect to the gender and cultural affiliation of the participants by use of the RESPECT-MUSIC Scale. Factor analysis revealed 10 musical functions: (1) social bonding with friends; (2) social bonding with family; (3) venting and reducing stress; (4) emotional function of music; (5) dancing; (6) background function of music; (7) focus and concentration-enhancing effect of music; (8) music preferences as an expression of political attitudes; (9) cultural identity; (10) shaping and expressing personal values/personal development. Two dimensions underlie the mental representation of music functions. Music can be used for contemplation or affective functions, but it can also serve as intrapersonal, social and sociocultural functions (Boer et al., 2012). Female listeners use music more for emotional expression, dance and cultural identity.

Schäfer and Sedlmeier (2009) examined the hypothesis that the strength of preference for a given kind of music depends on the degree to which that kind of music serves the needs of the listener. In a pilot study they identified the 25 best-known musical styles of the participants and later found that rock, pop and classical music were most preferred. People showed great variation in the strength of preference for their favourite music, which is explained by the impact of different functions of music. The potential of music to express people's identity and values and to bring them together was most closely related to the strength of preference.

Tekman, Boer, and Fischer (2012) examined the relations between value orientations, functions of music and musical preferences searching for mediating effects of functions of music that explain the link between values and music preferences. They found a five-factor structure of music preferences. Self-enhancement values were associated with preference for Contemporary styles, self-transcendence values were associated with preferences for Sophisticated styles, Sophisticated and Intense styles were associated positively with openness-to-change and negatively with conservation. Endorsement of openness-to-change values was associated with intrapersonal and affective and socio-cultural and contemplative functions of music, whereas endorsement of conservation values was negatively associated with these functions. Shaping values, expressing cultural identity, and dancing functions of music had significant mediating roles in the relation between values and musical preferences.

## RESEARCH AIM AND HYPOTHESIS

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The overall aim of this research was to explore gender differences in musical taste and the mediating role of functions of music between gender and musical taste. Specifically, the following research questions were made: Which musical genres are more preferred by females and which by males; is gender associated with the functions of music; is the relation between gender and musical taste mediated by the functions of music?

Based on the previous research in the area (Boer et al., 2012; Schäfer & Sedlmeier, 2009) and several models on musical preferences (LeBlanc, 1982; Hargreaves, Miell, & McDonald, 2005; Hargreaves, Hargreaves, & North, 2012) we hypothesised that females will show greater preferences for musical genres that are part of the Energetic and Rhythmic dimension or conventional dimension, while males would have a larger preference for Intense and Rebellious music, as defined by Rentfrow and Gosling (2003). We also expected that these gender effects on musical taste are at least partially mediated through functions of music.

## METHODS

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### Sample and procedure

A total of 740 participants took part in the study: 454 females (61.35%) and 286 males (38.65%), and age ranged from 17 to 36 years old ( $M = 20.85$ ;  $SD = 2.15$ ). The sample was convenient and its size was estimated with respect to 95% confidence level and 4% margin of error. Participants were students from several universities in Croatia and Slovenia. Data were gathered during academic year 2016/2017 as a part of a larger research study conducted by Habe, Reić Ercegovac, and Dobrota (2018) with the aim of examining the relationship between musical taste and several aspects of personality and well-being.

The survey was conducted in university facilities, in groups with up to 30 participants. Participation in research was voluntary and anonymous. The participants were informed of the research aims and they were asked to fill out questionnaires as honestly as possible. Filling out the questionnaires took approximately 25 minutes per group.

### Instruments

*Musical taste inventory* (Appendix 1) developed by Habe et al. (2018) was used for assessing musical taste for 21 musical genres and three representatives of each genre. Representatives were chosen in preliminary research on the sample of Slovenian students of the Music Academy and music editors of radio stations (Habe et al., 2018). In order to assess musical

taste for different musical genres, participants had to circle one of the five numbers for each genre (1 = strongly dislike; 5 = strongly like). Factor structure (Appendix 2, Appendix 3) revealed five factors, most of them relatively similar to factors obtained by Rentfrow and Gosling (2003). The factors were named *Reflective and Complex* (classical music, crossover, jazz, country, soul-funk, gospel and evergreen), *Slo-Yugo Pop* (Croatian and Slovene pop music, popular folk music and Balkan music from ex-Yugoslavia), *Traditional and Contemporary Ethno* (world music, new age, a capella and Slovene and Croatian traditional music), *Energetic and Rhythmic* (pop, rap/hip-hop and electro) and *Intense and Rebellious* (punk, heavy-metal, rock and National (Slovene and Croatian) rock music). Cronbach  $\alpha$  coefficients were 0.57, 0.64, 0.72, 0.76, 0.81 for *Energetic and Rhythmic*, *Slo-Yugo Pop*, *Intense and Rebellious*, *Traditional and Contemporary Ethno*, and *Reflective and Complex music*, respectively.

The *RESPECT music scale* (Boer et al., 2012) was used for assessing the functions of music or reasons why young people listen to music. The scale consists of 45 items and the participants' task is to assess the degree to which each of the items applies to his/her experience with music by circling one number on the 7 point Likert-type scale (1 = not at all; 7 = to a great extent). The authors of the scale suggested ten functions of music which can be categorised as contemplative or affective, and used in an intrapersonal, social and sociocultural context (Boer et al., 2012). In the present research, the exploratory factor analysis using principal component model and varimax normalised rotation yields a ten-factor solution (Appendix 4, Appendix 5), explaining 76% of the variance. Table 1 shows the psychometric characteristics of factors.

TABLE 1  
Psychometric  
characteristics of the  
RESPECT music scale

Functions of music	N	M	SD	Cronbach $\alpha$	Range
Social bonding with friends and memories	9	45.64	11.64	0.91	9-63
Political attitudes	4	8.83	5.66	0.93	4-28
Background and focus/concentration	6	26.14	10.06	0.93	6-42
Spirituality	4	11.64	6.94	0.94	4-28
Emotions	5	28.64	6.24	0.87	5-35
Social bonding with family	4	14.01	6.58	0.91	4-28
Dance	3	15.69	5.16	0.90	3-21
Identity/culture	3	11.04	4.55	0.85	3-21
Personal values	3	13.79	4.84	0.90	3-21
Venting/reducing stress	4	22.91	4.84	0.88	4-28

## Data analysis

Parametric tests were used for the analyses since skewness ranged from -1 to +1 for all the variables except political attitudes where skewness was 1.34. Similarly, kurtosis ranged from

-1 to +1 for all the variables except political attitudes where it was 1.35. Following the recommended cut-off values (Trochim & Donnelly, 2006; Gravetter & Wallnau, 2014), there was no significant skewness or kurtosis in the included variables. Therefore, to address the first research question, t-test was used with gender as independent variable. Pearson correlation coefficients were used to test the association between gender and functions of music, while regression analyses were applied for testing the mediating effects of functions of music in the relation between gender and musical taste.

## RESULTS

TABLE 2  
Gender differences in  
musical taste (results  
of t-tests)

In order to answer the first research question, several t-tests with gender as independent variable were performed on musical taste results (Table 2). It can be seen that females, compared to males prefer Reflective and Complex music as well as Slo-Yugo popular music. Males, compared to females prefer Intense and Rebellious musical styles, while there were no differences in preference for Traditional and Contemporary Ethno or Energetic and Rhythmic music. Effect sizes were small to medium.

Dimensions of musical taste	<i>M</i> <sub>males</sub>	<i>SD</i> <sub>males</sub>	<i>M</i> <sub>females</sub>	<i>SD</i> <sub>females</sub>	<i>t</i>	<i>p</i>	Effect size (Cohen <i>d</i> )
Reflective and Complex	2.68	0.97	3.03	0.92	-4.84	0.000	0.365
Slo-Yugo Pop	2.68	1.10	3.02	1.09	-4.08	0.000	0.308
Traditional and Contemporary Ethno	1.53	1.17	1.69	1.14	-1.83	0.621	0.138
Energetic and Rhythmic	3.14	1.01	3.14	0.98	-0.00	1.000	0.000
Intense and Rebellious	3.07	0.98	2.74	1.03	4.35	0.000	0.328

With the aim of answering the second research question, several t-tests were performed on the results of functions of music (Table 3). Gender differences were found in eight out of ten functions of music. Females, compared to males, listen to music for social bonding with friends and memories, social bonding with family, emotions, spirituality, dance, personal values and venting/reducing stress. Males, compared to females, listen to music for expressing political attitudes. There were no gender differences in identity/culture as reason for listening to music. Effect sizes were small for political attitudes, spirituality, social bonding with family and personal values, medium for social bonding with friends and memories and venting and high for emotions and dance.

With the aim of answering the third research question and exploring whether there is a mediating role of functions of music between gender and musical taste, regression analysis was performed according to the procedure explained by Ba-

TABLE 3  
Gender differences in  
functions of music  
(results of *t*-tests)

TABLE 4  
Correlations between  
gender, dimensions of  
musical taste and  
functions of music

ron and Kenny (1986). The procedure includes three regression analyses shown in Table 5. First of all, Pearson correlations were calculated in order to explore if there was a significant relationship between predictor and mediator variables, predictor and outcomes (musical taste) and between mediator variables and outcomes (musical taste). These correlations are shown in Table 4. It can be seen that gender is related to three outcomes (musical taste), so the mediating effect can be tested for the following dimensions of musical taste: Reflective and Complex, Slo-Yugo Pop and Intense and Rebellious music. Furthermore, correlations between gender and functions of music showed that gender is related to eight functions of music and they will be used in further analysis as possible mediator variables.

Functions of music	<i>M</i> <sub>males</sub>	<i>SD</i> <sub>males</sub>	<i>M</i> <sub>females</sub>	<i>SD</i> <sub>females</sub>	<i>t</i>	<i>p</i>	Effect size (Cohen <i>d</i> )
Social bonding with friends and memories	4.67	1.34	5.32	1.20	-6.90	0.000	0.521
Political attitudes	2.47	1.57	2.04	1.28	4.08	0.000	0.308
Background and focus/concentration	4.21	1.62	4.45	1.71	-1.92	0.055	0.145
Spirituality	2.61	1.57	3.10	1.81	-3.81	0.000	0.288
Emotions	5.10	1.37	6.12	0.99	-11.83	0.000	0.893
Social bonding with family	3.29	1.56	3.64	1.69	-2.81	0.005	0.212
Dance	4.28	1.85	5.83	1.32	-13.32	0.000	1.01
Identity/culture	3.59	1.51	3.74	1.52	-1.29	0.197	0.097
Personal values	4.41	1.57	4.72	1.63	-2.57	0.010	0.194
Venting/reducing stress	5.43	1.30	5.92	1.11	-5.45	0.000	0.411

	Dimensions of musical taste					
	Gender	Reflective and Complex	Slo-Yugo Pop	Traditional and Contemporary Ethno	Energetic and Rhythmic	Intense and Rebellious
Gender	1.00	0.17*	0.16*	0.07	0.01	-0.16*
Social bonding with friends and memories	0.24*	0.18*	0.16*	0.18*	0.11*	0.18*
Political attitudes	-0.16*	0.00	-0.09*	0.14*	-0.06	0.17*
Background and focus/concentration	0.07	0.07	0.01	0.06	0.15*	0.08*
Spirituality	0.13*	0.18*	0.06	0.04	-0.04	-0.11*
Emotions	0.39*	0.33*	0.12*	0.11*	0.00	-0.02
Social bonding with family	0.10*	0.25*	0.15*	0.28*	0.00	0.13*
Dance	0.44*	0.17*	0.23*	0.02	0.15*	-0.04
Identity/culture	0.04	0.20*	0.05	0.14*	-0.03	0.04
Personal values	0.09*	0.30*	-0.12*	0.30*	-0.05	0.22*
Venting/reducing stress	0.19*	0.21*	-0.01	0.15*	0.07	0.12*

\**p* < 0.05



In the first regression, the predictor variable was gender and the mediator variable were the criteria, i.e. functions of music, and in the second regression, the predictor was gender and criteria were the dimensions of musical taste. Gender was a significant predictor of all the functions of music (Table 5), as it was of the dimensions of musical taste (Table 5). In the final hierarchical regression for Reflective and Complex music, the gender effect, which proved to be significant in the second regression, now decreased and became non-significant (from  $\beta = 0.18, p < 0.01$  to  $\beta = 0.06, p > 0.05$ ). This confirms the mediation effect of the functions of music between gender and preference for Reflective and Complex musical styles. Among functions of music, social bonding with friends and memories (negative), emotions, social bonding with family, and personal values proved to be significant. All the predictors accounted for 16.81% of the variance. A similar mediating effect was confirmed in the analysis of preferences for Slo-Yugo pop music. The gender effect also decreased and became non-significant (from  $0.15, p < 0.01$  to  $0.03; p > 0.05$ ), thus showing the mediating effect of functions of music in the relation between gender and musical taste. The functions of music that proved to be significant predictors were social bonding with friends and memories, political attitudes (negative), social bonding with family, dance, personal values (negative) and venting/reducing stress (negative). The predictors in total accounted for 13.69% of the variance. Finally, for Intense and Rebellious musical taste, the mediating effect was not confirmed – although the gender coefficient decreased, it still remained significant (from  $-0.16, p < 0.01$  to  $-0.13, p < 0.01$ ). The functions of music that proved to be significant predictors for musical taste were social bonding with friends and memories, political attitudes, spirituality (negative) and personal values. All of the predictors accounted for 14.44% of the variance.

TABLE 5  
Regression analyses –  
testing the mediating  
effect of functions of  
music between gender  
and musical taste

		R	R <sup>2</sup>	F (1,738)	β
First regression	Social bonding				
Gender – functions of music	with friends and memories	0.25	0.06	47.67**	0.25**
	Political attitudes	0.15	0.02	16.62**	-0.15**
	Spirituality	0.14	0.02	14.52**	0.14*
	Emotions	0.40	0.16	139.86**	0.40**
	Social bonding with family	0.10	0.01	7.90**	0.10*
	Dance	0.44	0.20	177.49**	0.44*
	Personal values	0.09	0.01	6.61*	0.09*
	Venting/reducing stress	0.20	0.04	29.66**	0.20**
Second regression	Reflective and Complex	0.18	0.03	23.40**	0.18**
Gender – musical taste	Slo-Yugo Pop	0.15	0.02	16.66**	0.15*
	Intense and Rebellious	0.16	0.03	18.91**	-0.16**

TABLE 6  
Hierarchical regression analysis with  
musical taste as criteria – final step

	Reflective and Complex	Slo-Yugo Pop	Intense and Rebellious
Gender	0.06	0.03	-0.13*
Social bonding with friends and memories	-0.09*	0.17**	0.20*
Political attitudes	-0.07	-0.08*	0.12*
Spirituality	0.07	0.04	-0.19*
Emotions	0.21*	0.06	-0.08
Social bonding with family	0.14*	0.14*	0.03
Dance	0.01	0.15*	-0.05
Personal values	0.20*	-0.26**	0.18*
Venting/reducing stress	-0.02	-0.10*	0.02
<i>R</i>	0.41	0.37	0.38
<i>R</i> <sup>2</sup>	0.16	0.13	0.14
<i>F</i> (9,730)	16.08**	12.60**	14.24**

\* $p < 0.05$ ; \*\* $p < 0.01$

## DISCUSSION

The results of this study confirmed the existence of gender differences, both in musical taste and in functions of music. Females, compared to males, preferred Reflective and Complex musical style as well as Slo-Yugo Popular music, while males showed greater preferences towards Intense and Rebellious style of music. There was no significant gender difference in preferring Traditional and Contemporary Ethno or Energetic and Rhythmic musical style. These results partially correspond to the results of previous research, although they also point to some differences. For example, Hargreaves et al. (1995) investigated musical preferences of English high school students and noted that boys preferred heavy metal and rock music, while girls preferred reggae, chart pop, jazz, classical and folk music. In the same research girls expressed preferences for a greater number of styles than boys, which the authors explained by the fact that girls have better music instruction than boys. Dobrota and Reić Ercegovac (2009) showed that girls, compared to boys, exhibited significantly higher preferences for popular and classical music and better knowledge of world music and classical music. Colley (2008) confirmed the greater liking of heavier contemporary music among men while women preferred chart pop music. Gurgen (2016) found that Turkish female students preferred jazz, latin, reggae and western music, while male students preferred the excerpts of rock and metal music.

Although it is difficult to compare the results of different research since they have used different musical taste structures, all of these results point to several consistent gender differences in musical taste. First, it is the men who obvious-

ly prefer hard and aggressive musical styles (Colley, 2008; Hargreaves et al., 1995; Mizell, Crawford, & Anderson, 2003; Reić Ercegovac & Dobrota, 2011; Zillman & Gan, 1997) and secondly, women, compared to men, prefer softer music, popular music or mainstream music (Christenson & Peterson, 1988; Finnas, 1989; Hargreaves et al., 1995; Dobrota & Reić Ercegovac, 2009; Reić Ercegovac & Dobrota, 2011; Zillman & Gan, 1997). Music that is preferred by women seems more effective in fulfilling emotional and/or social functions. Indeed, these differences in musical taste between men and women could partially be explained by functions of music, as it has been shown in the current research. First, we will address gender differences in the functions of music. The current research has shown that males assessed only the political attitudes as a more important function of music than females, while females assessed all other functions of music higher than males did. This could be related to the results of previous research showing that women compared to men, express higher musical preferences in general (Reić Ercegovac & Dobrota, 2011) or prefer a wider range of musical styles (Hargreaves et al., 1995). It is possible that women are trying to fulfil more needs by the use of music than men are, and therefore, prefer different musical styles and show greater preference for music in general. Similarities between the current study and that of Boer et al. (2012) considering gender differences in the functions of music are found in women using music more than men for emotional expression, dancing and family bonding. However, Boer et al. (2012) also found women to use music more than men for background and culture identity, while we didn't confirm those gender differences. Women, listening to music more for emotional reasons and dance were also confirmed in other research (Upadhyay, Shukla, Tripathi, & Agrawal, 2017). It is possible that music has a more important place in the life of a woman than man since women can fulfil a variety of different needs listening to music as indicated by the results of this research.

In order to examine the mediation effects of the functions of music on the relationship between gender and musical taste, several regression analyses have been performed that have ultimately shown that the functions of music mediate the relationship between gender and preferences for the Reflective and Complex musical dimension and Slo-Yugo Pop music dimension. Listening to music belonging to these dimensions serves women in fulfilling their needs. Specifically, significant predictors of music functions in the case of the Reflective and Complex dimension were emotions, social bonding with family and personal values. In other words, women,

compared to men, prefer such music as it enables them to bond with family, or to express their emotions as well as personal values. Furthermore, regarding the preferences of Slo-Yugo Pop music, the functions of music also proved to be important in the relationship between gender and musical taste with social bonding with friends/memories and social bonding with family being significant predictors. That means that women prefer Slo-Yugo Pop because such music helps them meet the need for social connectivity with friends and family. On the other hand, the negative predictors of preferences for Slo-Yugo Pop music were political attitudes, personal values and venting/reducing stress. The fact that expressing political attitudes is the negative predictor for preferring music that is typical of the entire former state (ex-Yugoslavia) and partly reflects the affinity towards the common musical expression of the former state could be related to the apolitical orientation of youth in these areas that do not see music as a medium for transmitting political messages.

Finally, for the Intense and Rebellious musical dimension, functions of music did not totally mediate the relationship between gender and musical taste, still, partial mediation was established. Therefore, it can be concluded that males, compared to females, do prefer music that can be considered Intense and Rebellious such as rock, heavy-metal or punk. Although these musical styles serve for expressing personal values and/or political attitudes, and those functions of music were proven to be significant predictors of preference, gender still has an incremental contribution in preferring Intense and Rebellious music. That is consistent with previous research which also confirmed these musical styles being preferred by men (Colley, 2008; Hargreaves et al., 1995; Mizell et al., 2003; Reić Ercegovac & Dobrota, 2011; Zillman & Gan, 1997). The fact that after controlling the effects of the functions of music, gender has remained a significant predictor of Intense and Rebellious musical style preference indicates that other factors play an important role in this relationship and further research should try to elucidate it. It is possible those other factors socialise men with hard and aggressive music or that there are even biological bases for this. For example, a recent study (Doi, Bassadone, Venuti, & Shinohara, 2018) has shown that there is a negative correlation between testosterone level and the preference for sophisticated music such as classical music or jazz in men. Furthermore, this relationship was not mediated by personality traits; therefore, the authors of the study suggest the possibility that neuroendocrinological functions could influence musical preferences.

## CONCLUSION

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The results of this research have confirmed some already existing insights into the relationship between gender and musical taste, but also referred to the importance of studying the functions of music as a mediating factor between gender and preferences of some dimensions of musical styles. A complete mediation effect was established for gender and Reflective and Complex dimension of music as well as for music that can be considered as Slo-Yugo Pop musical style.

In the interpretation of these results, it is necessary to refer to some of the limitations of the research that relate to a large number of music functions whose effects have been tested in this research. Furthermore, the sample consisted of students from two different cultures, which could affect the results, as it was the case in the research by Boer et al. (2012), where country differences proved to be important for the sociocultural function of music. Although cultural values are important for explaining cross-cultural differences in the uses of music (Boer et al., 2012), in the current research it was not considered specifically important because participants were from two countries that share many common values as they were part of the same state until the mid-1990s.

Finally, given the relatively small percentage of the explained variance of music preferences based on gender and music functions, there are obviously many other factors contributing to the explanation of musical taste, and possibly mediating the relationship between gender and musical taste, which together with the factors depicted in this research should be taken into account in further research.

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## APPENDIX 1

### Musical taste inventory

Instruction and response scale: Please indicate the degree to which you prefer each of the following musical genres from "1 – not at all" to "5 – to a great extent". Please indicate if you know each of these musical styles.

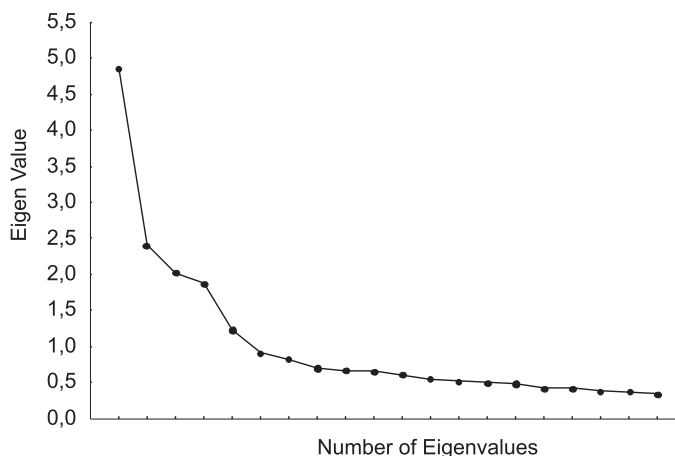
Musical style						Familiarity of musical style	
	1	2	3	4	5	YES	NO
Classical music (Mozart, Bach, Beethoven)	1	2	3	4	5	YES	NO
Crossover (2 Cellos, Maksim Mrvica, Andrea Bocelli)	1	2	3	4	5	YES	NO
Pop (Madonna, Adele, Justin Bieber)	1	2	3	4	5	YES	NO
Punk (The Clash, Sex Pistols)	1	2	3	4	5	YES	NO
Jazz (Miles Davis, Louis Armstrong, Frank Sinatra)	1	2	3	4	5	YES	NO
Country (Dolly Parton, Johnny Cash, Taylor Swift)	1	2	3	4	5	YES	NO
Rap/Hip hop (Eminem, Snoop Dogg, Jay-Z)	1	2	3	4	5	YES	NO
Heavy metal (Metallica, Iron Maiden, Black Sabbath)	1	2	3	4	5	YES	NO
Rock (Queen, The Rolling Stones, Guns N' Roses)	1	2	3	4	5	YES	NO



Musical style						Familiarity of musical style	
	1	2	3	4	5	YES	NO
Soul-Funk (Aretha Franklin, Alicia Keys, Ray Charles)	1	2	3	4	5	YES	NO
World music (Putumayo World Music, Yanni, Enya)	1	2	3	4	5	YES	NO
Electro (Avicii, David Guetta, Tiësto)	1	2	3	4	5	YES	NO
New age (Enya, Vangelis, Mike Oldfield)	1	2	3	4	5	YES	NO
A capella (Pentatonix, Perpetuum Jazzile, Take 6)	1	2	3	4	5	YES	NO
Gospel (Aretha Franklin, Begeus, New Swing Quartet)	1	2	3	4	5	YES	NO
Evergreen (Frank Sinatra, ABBA)	1	2	3	4	5	YES	NO
Croatian/Slovene pop music (Magazin, Severina)	1	2	3	4	5	YES	NO
Croatian/Slovene rock music (Majke, Pips, Chips & Videoclips, Svadbos)	1	2	3	4	5	YES	NO
Croatian/Slovene ethno music (Dunja Knebl, Lidija Bajuk, Kries)	1	2	3	4	5	YES	NO
Croatian/Slovene folk music (klape)	1	2	3	4	5	YES	NO
Balkan music (Jelena Karleuša, Dara Bubamara)	1	2	3	4	5	YES	NO

## APPENDIX 2

Scree plot (Principal Component Analysis) for Musical taste inventory



## APPENDIX 3

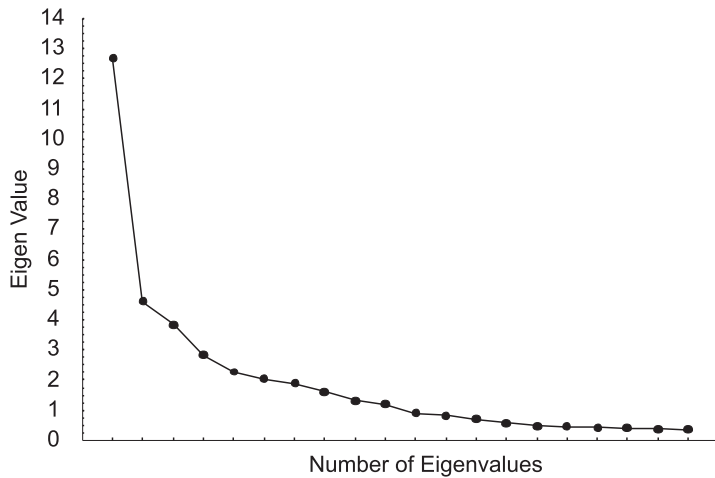
Factor structure of the Musical taste inventory

	F1	F2	F3	F4	F5
Classical music (Mozart, Bach, Beethoven)	0.63	-0.24	0.07	-0.25	-0.01
Crossover (2 Cellos, Maksim Mrvica, Andrea Bocelli)	0.69	0.10	-0.01	0.05	-0.03
Pop (Madonna, Adele, Justin Bieber)	0.23	0.39	-0.05	0.52	-0.21
Punk (The Clash, Sex Pistols)	0.19	-0.16	0.22	0.09	0.67
Jazz (Miles Davis, Louis Armstrong, Frank Sinatra)	0.69	-0.11	0.18	-0.08	0.21
Country (Dolly Parton, Johnny Cash, Taylor Swift)	0.57	0.16	0.08	0.22	0.09
Rap/Hip hop (Eminem, Snoop Dogg, Jay-Z)	-0.02	-0.04	-0.05	0.71	0.26
Heavy metal (Metallica, Iron Maiden, Black Sabbath)	0.06	-0.30	0.07	0.03	0.75
Rock (Queen, The Rolling Stones, Guns N' Roses)	0.37	-0.14	0.03	0.08	0.69
Soul-Funk (Aretha Franklin, Alicia Keys, Ray Charles)	0.67	-0.06	0.16	0.16	0.12
World music (Putumayo World Music, Yanni, Enya)	0.12	-0.11	0.80	0.03	0.08
Electro (Avicii, David Guetta, Tiësto)	-0.06	0.03	-0.11	0.80	-0.02
New age (Enya, Vangelis, Mike Oldfield)	0.02	-0.07	0.81	0.09	0.14
A capella (Pentatonix, Perpetuum Jazzile, Take 6)	0.36	0.13	0.62	-0.05	0.04

	F1	F2	F3	F4	F5
Gospel (Aretha Franklin, Begesus, New Swing Quartet)	0.62	-0.03	0.40	-0.12	0.11
Evergreen (Frank Sinatra, ABBA)	0.70	0.10	0.08	-0.10	0.23
Croatian/Slovene pop music (Magazin, Severina)	-0.01	0.83	0.03	0.07	-0.14
Croatian/Slovene rock music (Majke, Pips, Chips & Videoclips, Svadbass)	0.02	0.40	0.27	-0.07	0.65
Croatian/Slovene ethno music (Dunja Knebl, Lidija Bajuk, Kries)	0.04	0.13	0.69	-0.23	0.17
Croatian/Slovene folk music (klape)	0.19	0.68	-0.27	-0.13	-0.05
Balkan music (Jelena Karleuša, Dara Bubamara)	-0.32	0.58	0.11	0.32	-0.17
% explained variance	16.98	10.06	12.54	8.60	10.81

## APPENDIX 4

Scree plot (Principal Component Analysis)  
for RESPECT music scale



## APPENDIX 5

Factor structure of the RESPECT music scale

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10
respect item 1	0.20	-0.08	-0.00	0.07	0.82	0.06	0.15	0.07	0.03	0.19
respect item 2	0.20	-0.04	0.04	0.06	0.82	0.01	0.16	0.05	0.08	0.15
respect item 3	0.14	-0.01	0.03	0.10	0.81	0.10	0.17	0.01	0.06	0.05
respect item 4	0.17	0.03	0.00	0.15	0.66	0.09	0.12	0.04	0.24	0.21
respect item 5	0.16	-0.05	0.11	0.11	0.62	0.14	-0.00	0.07	0.18	0.25
respect item 6	0.61	0.10	0.03	-0.02	0.05	0.14	0.16	-0.05	0.23	0.13
respect item 7	0.85	-0.04	0.06	0.02	0.13	0.09	0.11	0.04	0.04	0.04
respect item 8	0.87	-0.03	0.04	0.02	0.10	0.11	0.09	0.05	0.07	0.09
respect item 9	0.54	0.16	0.00	0.04	-0.00	0.20	0.13	-0.00	0.37	0.13
respect item 10	0.37	0.14	0.12	0.11	0.09	0.24	0.07	-0.01	0.49	0.19
respect item 11	0.23	0.10	0.09	0.10	0.08	0.81	0.03	0.08	0.16	0.08
respect item 12	0.17	0.14	0.11	0.10	0.05	0.86	0.07	0.08	0.07	0.05
respect item 13	0.13	0.11	0.03	0.02	0.13	0.83	0.07	0.11	0.17	0.11
respect item 14	0.20	0.06	0.10	0.07	0.10	0.82	0.12	0.13	0.06	0.10
respect item 15	0.14	0.02	0.23	0.05	0.24	0.12	0.02	0.05	0.21	0.76

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10
respect item 16	0.18	0.05	0.15	0.03	0.19	0.12	0.04	0.07	0.18	0.79
respect item 17	0.29	0.04	0.17	0.02	0.23	0.07	0.14	-0.02	0.15	0.75
respect item 18	0.24	-0.03	0.19	-0.01	0.19	0.07	0.09	0.07	0.14	0.73
respect item 19	0.12	0.06	0.88	-0.01	0.05	0.03	0.07	0.02	-0.05	0.10
respect item 20	0.16	0.07	0.82	0.00	0.11	0.03	0.08	-0.02	-0.06	0.19
respect item 21	0.17	0.10	0.79	0.01	0.05	0.09	0.12	-0.00	0.02	0.06
respect item 22	0.22	-0.05	0.16	0.06	0.19	0.09	0.85	0.03	0.01	0.09
respect item 23	0.24	-0.06	0.09	0.05	0.26	0.09	0.84	0.05	-0.01	0.15
respect item 24	0.16	-0.03	0.15	0.04	0.12	0.11	0.84	0.03	0.10	0.02
respect item 25	0.07	0.05	0.80	0.06	-0.00	0.05	0.11	0.06	0.24	0.11
respect item 26	0.08	0.07	0.83	0.05	-0.02	0.08	0.03	0.06	0.29	0.10
respect item 27	0.07	0.07	0.82	0.03	0.01	0.08	0.02	0.05	0.32	0.12
respect item 28	0.13	0.06	0.30	0.13	0.18	0.12	0.01	0.10	0.75	0.18
respect item 29	0.16	0.08	0.21	0.14	0.17	0.15	0.04	0.09	0.80	0.14
respect item 30	0.20	0.10	0.15	0.04	0.20	0.11	0.01	0.11	0.71	0.27
respect item 31	0.01	0.90	0.09	0.05	-0.04	0.08	-0.02	0.09	0.12	0.03
respect item 32	0.03	0.87	0.07	0.16	-0.00	0.10	-0.02	0.12	0.06	0.04
respect item 33	0.01	0.88	0.13	0.13	-0.04	0.15	-0.05	0.12	0.10	-0.03
respect item 34	0.01	0.87	0.08	0.09	-0.04	0.04	-0.04	0.15	0.01	0.01
respect item 35	0.05	0.20	0.02	0.12	0.03	0.15	0.01	0.84	0.02	0.03
respect item 36	0.11	0.15	0.05	0.17	0.05	0.15	0.05	0.85	0.04	0.02
respect item 37	0.14	0.13	0.05	0.14	0.11	0.05	0.02	0.78	0.17	0.10
respect item 38	0.80	-0.00	0.16	0.04	0.15	0.11	0.07	0.21	0.07	0.15
respect item 39	0.67	-0.01	0.20	0.11	0.26	0.09	0.08	0.13	0.09	0.24
respect item 40	0.82	0.02	0.19	0.05	0.14	0.16	0.12	0.05	0.06	0.11
respect item 41	0.72	-0.03	0.18	0.11	0.30	0.08	0.06	0.06	0.05	0.15
respect item 42	0.07	0.13	0.04	0.90	0.10	0.07	0.04	0.07	0.09	0.02
respect item 43	0.07	0.14	0.02	0.89	0.10	0.07	0.04	0.11	0.08	0.01
respect item 44	0.06	0.12	0.03	0.90	0.10	0.08	0.02	0.13	0.08	0.03
respect item 45	0.03	0.04	0.01	0.89	0.12	0.06	0.04	0.10	0.05	0.03
% explained variance	12.00	7.54	10.38	7.79	7.93	7.19	5.41	5.17	6.19	6.53

## Rodne razlike u glazbenom ukusu: posredujuća uloga funkcija glazbe

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Cilj istraživanja bio je istražiti spolne razlike u glazbenom ukusu i posredujuću ulogu funkcija glazbe između spola i glazbenoga ukusa. Istraživanje je provedeno na 740 studenata iz Hrvatske i Slovenije. Rezultati potvrđuju postojanje razlika između muškaraca i žena i u glazbenom ukusu i u funkcijama glazbe. Žene više preferiraju refleksivno-kompleksni glazbeni stil, a muškarci intenzivno-buntovni stil. Nije uočena značajna razlika u preferencijama tradicionalno-suvremenog etnostila ni energično-ritmičnoga glazbenog stila. Što se tiče funkcija glazbe, nema značajne razlike između muškaraca i žena u funkcijama koje se odnose na identitet / kulturu, pozadinsku funkciju glazbe i

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funkciju glazbe u svrhu usmjeravanja fokusa / koncentracije. Muškarci, za razliku od žena, značajnijom procjenjuju funkciju glazbe za izražavanje političkih stavova, dok žene procjenjuju sve ostale funkcije glazbe značajnijima nego muškarci. Potpuni posredujući efekt funkcija glazbe ustanovljen je za spol i reflektivno-kompleksni te slo-jugo pop glazbeni stil.

Ključne riječi: dimenzije glazbenog ukusa, funkcije glazbe, spolne razlike, glazbene preferencije, glazbeni stilovi



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