

Musical Preferences for Different Music Genres: Relation to Gender and Music Education

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Abstract

Musical preferences reflect individual differences shaped by various factors such as gender, age, personality, cognitive and emotional responses to music, musical processing, and social and cultural contexts (Fricke et al., 2019; Greasley & Lamont, 2016; Hargreaves et al., 2005). Furthermore, musical training has been identified as a significant factor influencing the evaluation and acceptance or rejection of a musical piece (Dobrota & Raić Ercegovac, 2017). This study aimed to investigate gender differences as well as the relationship between music education background and musical preferences. A total of 1012 participants (76.6% female) aged 16 to 65 was surveyed to examine musical preferences linked to gender and music education. Participants completed an online questionnaire regarding their gender, music education background, favourite music genres (classical, pop, rock/alternative, rap, hip-hop, trap, old and new Serbian folk music, metal, electro, house and techno music, other), music choices in social settings, and the music they most frequently listened to during childhood. Results showed that males were more frequently fans of metal, rap/hip-hop, electro/house, techno, and rock/alternative music, while females were more frequently fans of pop music. A similar pattern was detected in the music they listened to while growing up. Classical music preferences steadily grew with higher levels of music education, while the number of rock/alternative music fans remained consistent across different levels of music education. Gender differences were most noticeable in preferred music types and genres during upbringing, with less variation observed in social music settings. Similarly, individuals with higher music education qualifications exhibited distinct music preferences compared to those with lower education levels, though these differences were less apparent in social music contexts.

Keywords: music preference, gender differences, music education

Introduction

Listening to music is widely regarded as one of the most ubiquitous activities among individuals, with its appeal extending across diverse contexts and purposes. Some studies have shown that people spend, on average, between 15% and 20% of their daily time listening to music (Rentfrow, 2012). This number of spent hours even increases in the case of adolescents who listen to music up to three hours a day (Roberts et al., 2009; Tarrant et al., 2000; Zillmann & Gan, 1997). Music preferences, as a complex phenomenon (Palmquist, 1990), “refer to a person’s liking for one piece of music as compared with another at a given point in time” (Hargreaves et al., 2016, p. 303). This phenomenon, as “the simplest form of affective response to music” (Dobrota & Reić Ercegovac, 2014b, p. 234), is the display of distinct psychological characteristics, potentially influenced by unique situational demands, experiences, or restrictions (Rentfrow et al., 2011). However, a variety of individual traits, situational factors, and musical characteristics that shape the likelihood of developing a positive attitude toward a specific kind of music will emerge.

Various internal and external factors act as filters that shape perception, musical experiences, and the interpretation of music (Brownell, 2024), as proposed by the Reciprocal Feedback Model (RFM) of music processing (Hargreaves et al., 2005; North & Hargreaves, 2008; Schubert et al., 2014). The RFM processing proposes that music perception and experience are shaped by three interrelated components: the music itself, the listener, and the listening context (Hargreaves, 2012; Hargreaves et al., 2005, 2016; Schubert et al., 2014). These components influence each other bidirectionally, with musical elements (such as genre and complexity), listener characteristics (including age and gender), and contextual factors (both immediate and broader cultural settings) all

playing vital roles. Building on this framework, the Music Preferences in Adulthood Model (MPAM), emphasizes how both intrinsic musical factors (such as melody and rhythm) and extrinsic elements (such as individual traits and social contexts) shape musical preferences throughout adulthood (Bonneville-Roussy et al., 2017).

Gender, as an individual difference variable, is one of the factors that shape how and why certain musical styles are more preferred over others in daily life (Boer et al., 2012). A general view of musical preferences in men and women reveals that women tend to have a greater appreciation for “softer” musical styles such as classical, mainstream pop, soft/non-rebellious rock music, contemporary R&B, soul, Black gospel, religious music, soundtracks, and disco, whereas men typically favour more dynamic and rather “aggressive”, intense rebellious musical styles such as various rock genres, alternative, heavy metal, blues, and rap music (Abeles & Chung, 1996; Christenson & Peterson, 1988; Colley, 2008; Cremades-Andreu et al., 2024; Dobrota & Reić Ercegovic, 2009; Habe et al., 2018; Hargreaves & North, 2010; North & Hargreaves, 2007, 2008; O’Neill, 1997; Reić Ercegovic & Dobrota, 2011; Rentfrow & Gosling, 2003; Robinson et al., 1996; Szabó et al., 2024), which suggests a tendency toward music devoid of romantic themes (Christenson & Peterson, 1988). The gender differences are present in early and middle adolescence, where girls show preferences for a wide range of musical styles, including reggae, chart pop, jazz, classical, folk, and opera, whereas boys exhibit narrower range of favoured styles (Hargreaves et al., 1995). Similar trends are present at the university, where female students show a stronger preference for the Reflective and Complex style, and popular national folk music, while male students prefer Intense & Rebellious musical style (Habe et al., 2018). However, Colley (2008) revealed that women expressed similarly high ratings for rock music as men, despite showing a strong preference for chart pop, which contradicts earlier findings suggesting that women prefer “softer” styles. Findings from the Netherlands challenge previous research by revealing that a milder form of heavy metal gained significant popularity among female adolescents. Girls have developed a preference for popular heavy metal subgenres like gothic metal, while boys tend to favour more aggressive forms of this genre (Selfhout et al., 2008; ter Bogt, 2000), which can precede later externalizing problem behaviour (Lacourse

et al., 2001; Miranda & Claes, 2004). In general, girls exhibit liking for a wider range of styles than boys (Crowther & Durkin, 1982; Dobrota & Reić Ercegovic, 2014b; Habe et al., 2018; Hargreaves et al., 1995).

Musical knowledge and training function as personal filters, shaping how listeners perceive and experience music, ultimately influencing individual musical preferences. Research consistently shows differences in music preferences between individuals with and without musical education (Dobrota & Reić Ercegovic, 2009, 2014a, 2017; Gregory, 1994; Habe et al., 2018). Musical training has been found to enhance openness to a broader range of musical genres, both within and across styles (Gregory, 1994). Dobrota and Reić Ercegovic (2014) further confirmed that music education and overall musical experience result in higher preferences for diverse music excerpts among music students compared to students from other academic disciplines. Similarly, arts-related students, particularly those in music and the arts, demonstrated significantly stronger preferences for the Reflective and Complex style, Traditional and Contemporary Ethno, and Intense and Rebellious genres, in contrast to students in social or technical fields (Habe et al., 2018). These findings align with research by Hargreaves et al. (1995), which highlights that individuals with higher levels of musical education exhibit stronger preferences for “serious” musical styles, such as reggae, chart pop, jazz, classical, folk, and opera.

This research investigates the association between musical preferences, gender, and music education. Considering that musical preferences are “based upon the interaction of input information consisting of the musical stimulus and the listener’s cultural environment” (LeBlanc, 1982, p. 29), we decided to investigate the relationship between musical preferences and gender within developmental and social context.

Method

Measures

An online survey containing a total of eight questions was constructed using Google Forms. The questions asked about (1) participant’s age, (2) gender, (3) music education, (4) music genres they are a fan of, (5) whether they consider themselves passionate fans of a certain genre, and if so, (6) which one, (7) what genres of music they most often choose to listen to when in the company of others, and (8) what kinds of music they most

often listened to while growing up. Participants could select multiple genres from a list and could add their own genres to questions 4, 7, and 8. In question 6, participants had the option to choose one genre from the predetermined list or add their own genres in which case they were allowed to add only one.

The survey, conducted in February 2024, was administered in the Serbian language using the Serbian Cyrillic script. The survey link was disseminated online with the help of the authors' friends and colleagues.

Sample

A total of 1009 Serbian native speakers participated in the survey, including 236 (23.4%) males, 772 (76.5%) females, and 1 (0.1%) participant of unstated gender. The structure of the sample with regards to age and music education is presented in Tables 1 and 2.

Table 1. Participants' age

Age	n	%
16-20 years old	198	19.6
21-25 years old	422	41.8
26-30 years old	124	12.3
31-35 years old	69	6.8
36-40 years old	41	4.1
41-45 years old	39	3.9
46-50 years old	35	3.5
51-55 years old	39	3.9
56-60 years old	28	2.8
61-65 years old	14	1.4
Total	1009	100.0

Table 2. Participants' music education

Music education	n	%
none	513	50.8
self-taught	127	12.6
primary music school	119	11.8
secondary music school	62	6.1
graduate music studies	128	12.7
post-graduate music studies	59	5.8
not stated	1	0.1
Total	1009	100.0

Data analysis

All open response answers that participants provided for questions 4, 6, 7, and 8 were categorised into music genres by going through each entry and first checking whether it could be classified to genres that were already listed in the survey, and if not, creating a new genre that best described it and adding it to the list. A new genre category was created only when the entry could not be properly classified under an existing category. When all entries have been categorised, the authors reviewed the resulting genre categories, examined whether some should be changed or restructured, and made changes deemed more suitable for making music categories distinctive and coherent.

The Chi-squared test was used for examining gender and music education differences with regards to music genre, and, whenever possible, the exact significance, rather than an asymptotic one, was computed. Cramer's V was used as a measure of effect size.

Results

Only 2 (0.2%) participants indicated they were not a fan of any kind of music, meaning that they did not listen to any particular music genre more than four times a week for at least an hour. Most participants identified as fans of pop (77.4%), followed by rock/alternative (56.1%), older Serbian folk music (46.2%), classical music (40.5%), new Serbian folk (33.2%), rap/hip-hop (29.8%), electro/house (22%), trap (17.3%), metal (16.6%), techno (13.1%), and jazz music (7.7%), while the other music genres each had less than 5% of fans.

The greatest gender differences in musical preferences (Table 1 in the Appendix) were found for pop music, with 82.8% of women being fans as opposed to 59.7% of men, and metal, which had 12.2% of fans among women and 30.9% among men. Smaller gender differences were found for rap/hip-hop (25.8% of women, 43.2% of men), electro/house (18.5% of women, 33.5% of men), techno (10.9% of women, 20.3% of men), rock/alternative (53.1% of women, 65.7% of men), and reggae music (0.4% of women, 2.1% of men).

Music education was also related to musical preferences (Table 2 in the Appendix). The strongest association was found for classical music (Cramer's V = 0.525), where the number of fans grew relatively steadily from around 20% among those with no music education, to 40% among those who finished primary music school, and then rose sharply to 75%

among those who finished secondary music school, and exceeding 90% among those who finished post-graduate music studies. A similar trend but a weaker relation was found for jazz music where the number of fans grew from about 3% for those with no music education, to about 7% for those with secondary music school, and then rose sharply to over 20% for those who have completed graduate or post-graduate music studies. The opposite trend was found for new Serbian folk music: from 44% among those with no music education, to 10% among those who completed graduate or post-graduate music studies, with a sharp drop between those with primary and those with secondary music school. Rap/hip-hop showed a similar trend: from over 30% among those with no music education, to around 15% among those who completed graduate or post-graduate music studies, and a sharp drop between secondary music school and graduate studies. Around 26% of self-taught musicians were fans of trap music, as opposed to 10% or less among those who completed at least graduate-level studies, and about 18% for all other music education levels. Only 12% of those with no music education were fans of metal as opposed to 25-30% of the self-taught or those who completed secondary music school, with the rest being at about 17%. Around 82% of people who completed primary music school and those with no music education were fans of pop music, while the self-taught accounted for 64%, and about 72% for the rest. When it comes to rock/alternative music, around 64% of the self-taught or those who completed at least graduate-level music studies were fans, as opposed to 50% of people with no music education. For older Serbian music, the number of fans declined relatively steadily as the level of music education increased, from 52% among those with no music education to 34% among those who completed post-graduate music studies. The trend was reversed for blues, rising from about 1% among those with no music education to about 6% among those with graduate or post-graduate-level of music education. Although the Chi-squared test yielded a significant association between music education and being a fan of incidental music, only 12 participants stated they were fans of such music, so it is best not to draw any conclusions regarding this relation.

When asked whether they considered themselves passionate fans of a music genre, 40.4% of participants stated that they did. Around 38% of women identified as passionate fans as opposed to 50% of men (Cramer's $V = .107$; $\chi^2 = 11.503$; $df = 1$;

$p = .001$). Genres that had the most passionate fans were rock/alternative (10% of total participants), pop (6.1%), classical (4.3%), new Serbian folk (4.2%), metal (3.5%), older Serbian folk (3.4%), rap/hip-hop (2.7%), unspecified Serbian folk (2.2%), electro/house (1.8%), jazz (1.4%), and trap music (1.1%), while all the other genres had less than 1% of passionate fans. When each particular genre was examined for gender differences (Table 3 in the Appendix), the greatest gender differences were found for metal – 2.1% of women and 8.1% of men were passionate fans of that kind of music. This was followed by differences in rap / hip-hop (1.8% of women, 5.5% of men), punk (0.3% of women, 2.1% of men), and electro / house music (1.2% of women, 3.8% of men).

When among other people, participants most often chose to listen to pop (48.1%), unspecified Serbian folk (29.5%), new Serbian folk (28.7%), rock / alternative (26.1%), older Serbian folk (18.3%), rap / hip-hop (7.9%), electro / house (6%), trap (5.1%), metal (3.4%), jazz (3.3%), techno (2.3%), and classical music (2.2%), while other genres were chosen by less than 2% of participants each. Men and women differed with regard to the kinds of music they most often chose to listen to when in a social setting (Table 4 in the Appendix). The greatest difference was found in pop music (54.7% of women, 26.7% of men), followed by rap/hip-hop (6% of women, 14.4% of men), electro/house (4.5% of women, 10.6% of men), and metal (2.5% of women, 6.4% of men).

Most participants often listened to pop music while growing up (49%), followed by rock/alternative (44%), unspecified Serbian folk (28.3%), new Serbian folk (24.8%), older Serbian folk (24.5%), classical music (10.5%), metal (8.5%), rap/hip-hop (7.1%), electro/house (4.8%), and children's music (2.3%), while every other genre was listened to by less than 2% of participants while growing up. Gender differences were found for several music genres (Table 5 in the Appendix). Pop music was listened to by 55.2% of women as opposed to 28.4% of men. The differences were smaller for metal (6.2% of women, 16.1% of men), rap/hip-hop (5.2% of women, 13.6% of men), electro/house (3.2% of women, 9.7% of men), and rock/alternative music (42.4% of women, 51.3% of men), and the smallest for children's music (2.8% of women, 0.4% of men).

Discussion

The survey results reveal a strong interest in a wide variety of musical genres among respondents, with pop music being the most preferred, followed by rock/alternative, rap/hip-hop, trap, metal, electro/house, and techno. Notably, classical music ranked unexpectedly high as the fourth most favoured genre.

An analysis of the relationship between musical preferences and gender revealed distinct differences for stylistically contrasting genres, with women showing a strong preference for pop music and men favouring genres such as metal, rock/alternative, rap/hip-hop, trap, and electro/house. However, both genders, expressed similar interest in older and new Serbian folk music, reflecting the genre's popularity in the Western Balkans. These findings underscore the significant role of gender in shaping musical preferences, aligning with existing literature. Women are more likely to prefer "soft" musical styles and are generally associated with the Reflective and Complex dimension of musical preferences, while men show a stronger inclination toward "aggressive" genres, corresponding to the intense and rebellious as well as energetic and rhythmic dimensions identified by Rentfrow and Gosling (2003). This pattern is consistent with the idea that women are more inclined toward mainstream and melodic genres, whereas men gravitate toward rhythmically and lyrically intense styles (Abeles & Chung, 1996; Colley, 2008; Cremades-Andreu et al., 2024; Habe et al., 2018; North & Hargreaves, 2008; Robinson et al., 1996). In addition, men's preferences appear to span a narrower range of musical styles compared to women (Hargreaves et al., 1995).

The study's results reveal a strong correlation between the level of musical education and musical preferences. As musical education advances, preferences for classical music notably increase. A significant shift toward classical music was observed among respondents transitioning from primary to secondary music education, with the highest preference expressed by professional musicians with postgraduate music training. A similar trend was evident for jazz music, where the strongest preferences were reported by professional musicians who attended music academies or faculties of music arts, as well as those with postgraduate education. These results align with previous research linking an appreciation for classical and jazz music to higher levels of musical education (Dobrota & Reić Ercegovac, 2014a; Dobrota & Reić Ercegovac,

2017; Habe et al., 2018; Hargreaves et al., 1995). Conversely, music perceived as lower in quality was most favoured by individuals with minimal or no formal musical training. This trend was particularly pronounced for new Serbian folk music, where preferences were highest among respondents with no formal music education or only basic musical training, while professional musicians showed the least interest in this genre. However, old Serbian folk music maintained a strong following across all educational levels, though its popularity declined as musical education increased. This suggests that social conventions and the contexts in which Serbian folk music is traditionally promoted may have a stronger impact than formal education. Pop music emerged as the most favoured genre among individuals without formal musical training and those with basic education, while self-taught participants exhibited a notably lower preference for this genre. Despite variations, pop music demonstrated high levels of preference across all groups. However, these results indicate that pop music is predominantly associated with the absence of formal musical training, diverging from Hargreaves' findings, which linked pop music to higher levels of musical education (Hargreaves et al., 1995).

The study identified distinct patterns in musical preferences across various education levels, particularly in the categories of rap/hip-hop, trap, metal, and rock music. Non-professional musicians showed the strongest preference for rap/hip-hop, with a notable affinity observed among secondary music education students. This suggests that adolescents exposed to diverse theoretical musical subjects develop enhanced receptivity to varied styles and greater aesthetic flexibility. Their advanced training fosters a more experimental approach to musical exploration, transcending conventional limitations. Trap and metal music attracted the most enthusiasts among the self-taught participants and secondary music students, while professional musicians showed the least interest. Similarly, self-taught participants exhibited the highest interest in rock music, a trend also noted among those with graduate-level music education. These findings indicate that music education significantly shapes musical preferences. However, a higher level of education is not a definitive predictor of preferences for specific genres, contrary to the conclusions of Habe et al. (2018). While the results partially confirm the idea that music education enhances appreciation for genres perceived as more

complex or sophisticated, while reducing affinity for mainstream genres, they do not support Gregory's (1994) assertion that advanced music education broadens musical preferences both across and within genres. This finding is particularly relevant for individuals with no formal training, self-taught participants, and those with basic music education.

The present study sought to explore whether respondents self-classify themselves as passionate fans of a specific music genre. In contrast to women, men identified as dedicated enthusiasts of particular genres more frequently. Consistent with the patterns observed in the section examining the relationship between musical preferences and gender, women demonstrated a stronger affinity for softer music styles, such as classical and pop, while men expressed a distinct passion for more aggressive genres, including trap, electro, techno, rap/hip-hop, punk, and, notably, metal music. Both genders exhibited a comparable level of preference for rock/alternative music. This suggests potential differences in the way men and women engage with music, with men perhaps exhibiting a deeper commitment to specific genres. The finding that men are more passionate music fans contrasts with previous research indicating gender differences in attitudes toward music. Specifically, earlier studies suggest that girls typically exhibit a more positive attitude toward music and listening compared to boys (North & Hargreaves, 2008).

The study examined the relationship between gender and musical preferences within a social and developmental context. Results revealed that during childhood and adolescence, pop and rock/alternative music were the most frequently listened-to genres, followed by Serbian folk music (encompassing older, newer, and unspecified styles). A clear gender divide emerged: women predominantly favoured pop music and, to a lesser extent, Serbian folk music, while men were more frequently exposed to aggressive genres, with rock/alternative music being the most prominent, followed by rap/hip-hop, metal, and electro/house music. In addition, children's music was listened more often by female participants during childhood. The comparison of participants' current musical preferences with their childhood preferences highlights the significant role of early music exposure in shaping adult tastes. This finding confirms that childhood and adolescence are critical periods for developing musical preferences, with early interactions establishing a foundation for enduring tastes. Furthermore, the results suggest

that close family relationships play an important role, as shared musical experiences and positive family memories encourage acceptance of diverse musical styles and contribute to long-lasting preferences (Greasley & Lamont, 2006; Hargreaves et al., 2006; Lamont & Crich, 2022; North et al., 2000).

The analysis of social listening patterns reveals that popular music and new/unspecified Serbian folk genres dominate in communal settings. Gender-based distinctions are evident, with women showing a stronger preference for popular music, while men favour rap and hip-hop genres. However, both genders exhibit similar preferences for rock and new/unspecified Serbian folk music. A key question arises regarding the alignment between musical preferences in social contexts and personal tastes. While social music selections often partially reflect individual preferences, they are heavily influenced by prevailing social norms and group dynamics. Empirical evidence highlights that music serves as a medium for expressing social identity, values, and attitudes, with individuals selecting music that aligns with their self-perception and group affiliation (Rentfrow & Gosling, 2003). Social gatherings and shared musical experiences further facilitate the adoption and reinforcement of popular or culturally valued music styles (Greasley & Lamont, 2006; Rentfrow & Gosling, 2003). In addition, social influence significantly impacts individual music ratings, with perceived popularity leading to higher evaluations when others have expressed positive feedback (Prišuta et al., 2023).

While this investigation yielded valuable insights, several limitations warrant consideration. The study relied on self-report measures, which carries the usual risk of the results being skewed by subjectivity (in this case mainly non-objective memory, subjective impressions, and idealised self-image). In addition, the sample predominantly consisted of individuals aged 16-30, which could make our findings less representative of other age ranges. A primary constraint emerged in the classification of musical genres, as the data collection instrument allowed participants to supplement predetermined genre categories with their own preferences. This resulted in the emergence of approximately 100 distinct subgenres and stylistic variations, presenting substantial taxonomic challenges in the categorization process. Consequently, future research would benefit from focused investigations of specific genres and their constituent subgenres. Additional limitations manifest in the study's social

and developmental dimensions. Longitudinal research designs could provide more comprehensive insights into the trajectory of musical preferences across developmental stages, from childhood through adulthood. Moreover, the incorporation of broader demographic variables, including cultural background and socioeconomic status, would deepen our understanding of preference formation. The interplay between social pressure, conformity, and musical choices within social and cultural contexts also merits further investigation. The role of musical education in shaping genre preferences, particularly for classical and jazz music, emerges as a complex factor requiring deeper examination. The development of appreciation for these genres necessitates a sophisticated level of musical knowledge that typically extends beyond elementary music education. Therefore, future research should investigate the relative influence of various factors that shape musical preferences during primary education, extending beyond formal musical training to encompass broader developmental and environmental influences.

Conclusion

This research contributes to our understanding of factors that shape musical preferences. The findings suggest that musical taste develops through a complex interplay of individual characteristics (particularly gender), educational background, and social influences. While several traditional patterns of music preference were confirmed, others challenged existing research, highlighting the dynamic nature of how people engage with and develop preferences for different musical genres. These insights deepen our understanding of music's role in personal development and social contexts, while suggesting the need for further investigation into the complex mechanisms underlying musical preference formation.

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Appendix

Table 1. Gender differences in musical preferences

Select music genres you are a fan of (that you listen to more than 4 times a week for over an hour)		male <i>n</i> = 236	female <i>n</i> = 772	Cramer's <i>V</i>	χ^2	<i>df</i>	<i>p</i> ^a
classical music	not a fan	57.2%	60.1%	.025	.631	1	.449
	is a fan	42.8%	39.9%				
pop music	not a fan	40.3%	17.2%	.233	54.753	1	< .001
	is a fan	59.7%	82.8%				
rock / alternative music	not a fan	34.3%	46.9%	.107	11.592	1	.001
	is a fan	65.7%	53.1%				
rap / hip-hop music	not a fan	56.8%	74.2%	.161	26.257	1	< .001
	is a fan	43.2%	25.8%				
trap music	not a fan	79.2%	83.8%	.051	2.644	1	.115
	is a fan	20.8%	16.2%				
older Serbian folk music	not a fan	54.2%	53.8%	.004	.017	1	.941
	is a fan	45.8%	46.2%				
new Serbian folk music	not a fan	68.2%	66.5%	.016	.255	1	.636
	is a fan	31.8%	33.5%				
unspecified Serbian folk music	not a fan	96.6%	98.1%	.041	1.697	1	.213
	is a fan	3.4%	1.9%				
metal music	not a fan	69.1%	87.8%	.214	46.000	1	< .001
	is a fan	30.9%	12.2%				
electro / house music	not a fan	66.5%	81.5%	.153	23.527	1	< .001
	is a fan	33.5%	18.5%				
techno music	not a fan	79.7%	89.1%	.119	14.208	1	< .001
	is a fan	20.3%	10.9%				
video game music	not a fan	99.2%	100.0%	.081	6.555	1	.055
	is a fan	0.8%	0.0%				
jazz music	not a fan	89.8%	93.0%	.050	2.552	1	.125
	is a fan	10.2%	7.0%				
latino music	not a fan	99.6%	99.1%	.023	.536	1	.689
	is a fan	0.4%	0.9%				
afro music	not a fan	100.0%	99.9%	.017	.306	1	1.000
	is a fan	0.0%	0.1%				
blues music	not a fan	97.9%	96.9%	.025	.634	1	.511
	is a fan	2.1%	3.1%				
indie music	not a fan	98.7%	98.1%	.021	.465	1	.589
	is a fan	1.3%	1.9%				
punk music	not a fan	97.5%	99.1%	.061	3.798	1	.090
	is a fan	2.5%	0.9%				
reggae	not a fan	97.9%	99.6%	.083	6.871	1	.020
	is a fan	2.1%	0.4%				
R&B music	not a fan	95.8%	96.5%	.017	.280	1	.692
	is a fan	4.2%	3.5%				
spiritual / religious music	not a fan	99.6%	98.8%	.032	1.013	1	.468
	is a fan	0.4%	1.2%				
country music	not a fan	98.7%	99.7%	.061	3.751	1	.087
	is a fan	1.3%	0.3%				
children's music	not a fan	100.0%	99.6%	.030	.920	1	.587
	is a fan	0.0%	0.4%				
world music	not a fan	99.6%	99.4%	.012	.153	1	1.000
	is a fan	0.4%	0.6%				
incidental music	not a fan	98.3%	99.0%	.026	.667	1	.491
	is a fan	1.7%	1.0%				
avant-garde / experimental music	not a fan	99.2%	99.9%	.056	3.139	1	.138
	is a fan	0.8%	0.1%				

^a exact 2-sided significance

Table 2. Music education and musical preferences

	no music education <i>n</i> = 513	self-taught <i>n</i> = 127	primary music school <i>n</i> = 119	secondary school music studies <i>n</i> = 62	graduate music studies <i>n</i> = 128	post-grad. music studies <i>n</i> = 59	Cramer's <i>V</i>	χ^2	<i>df</i>	<i>p</i> ^a
classical music	not a fan	78.6%	66.1%	60.5%	24.2%	16.4%				
	is a fan	21.4%	33.9%	39.5%	75.8%	83.6%	.525	278.291	5	< .001
pop music	not a fan	18.3%	36.2%	15.1%	25.8%	28.9%				
	is a fan	81.7%	63.8%	84.9%	74.2%	71.1%	.163	26.659	5	< .001
rock / alternative music	not a fan	50.1%	35.4%	42.9%	43.5%	32.0%				
	is a fan	49.9%	64.6%	57.1%	56.5%	68.0%	.141	20.116	5	.001
rap / hip-hop music	not a fan	67.4%	59.8%	66.4%	71.0%	88.3%				
	is a fan	32.6%	40.2%	33.6%	29.0%	11.7%	.183	33.837	5	< .001
trap music	not a fan	81.1%	73.2%	80.7%	82.3%	96.9%				
	is a fan	18.9%	26.8%	19.3%	17.7%	3.1%	.170	29.231	5	< .001
older Serbian folk music	not a fan	48.3%	52.8%	61.3%	58.1%	61.7%				
	is a fan	51.7%	47.2%	38.7%	41.9%	38.3%	.127	16.200	5	.006
new Serbian folk music	not a fan	55.6%	70.1%	67.2%	82.3%	89.8%				
	is a fan	44.4%	29.9%	32.8%	17.7%	10.2%	.284	81.268	5	< .001
unspecified Serbian folk music	not a fan	98.8%	97.6%	95.0%	95.2%	98.4%				
	is a fan	1.2%	2.4%	5.0%	4.8%	1.6%	.105	11.110	5	.052
metal music	not a fan	88.1%	70.9%	84.0%	74.2%	82.8%				
	is a fan	11.9%	29.1%	16.0%	25.8%	17.2%	.164	27.128	5	< .001
electro / house music	not a fan	80.5%	71.7%	76.5%	79.0%	77.3%				
	is a fan	19.5%	28.3%	23.5%	21.0%	22.7%	.077	5.988	5	.308
techno music	not a fan	88.1%	83.5%	84.0%	83.9%	89.1%				
	is a fan	11.9%	16.5%	16.0%	16.1%	10.9%	.063	3.940	5	.560
video game music	not a fan	99.8%	100.0%	100.0%	98.4%	100.0%				
	is a fan	0.2%	0.0%	0.0%	1.6%	0.0%	.084	7.126	5	.271
jazz music	not a fan	97.3%	92.1%	93.3%	93.5%	77.3%				
	is a fan	2.7%	7.9%	6.7%	6.5%	22.7%	.273	75.138	5	< .001
latino music	not a fan	99.0%	99.2%	99.2%	100.0%	99.2%				
	is a fan	1.0%	0.8%	0.8%	0.0%	0.8%	.034	1.185	5	.974
afro music	not a fan	100.0%	100.0%	99.2%	100.0%	100.0%				
	is a fan	0.0%	0.0%	0.8%	0.0%	0.0%	.086	7.478	5	.238
blues music	not a fan	98.6%	98.4%	96.6%	95.2%	92.2%				
	is a fan	1.4%	1.6%	3.4%	4.8%	7.8%	.134	18.112	5	.005
indie music	not a fan	98.4%	96.9%	97.5%	96.8%	100.0%				
	is a fan	1.6%	3.1%	2.5%	3.2%	0.0%	.070	4.927	5	.412

Table 2. Music education and musical preferences (Cont.)

Select music genres you are a fan of (that you listen to more than 4 times a week for over an hour)	no music education n = 513	self-taught n = 127	primary music school n = 119	secondary music school n = 62	graduate music studies n = 128	post-grad. music studies n = 59	χ^2	df	p ^a
	not a fan is a fan	not a fan is a fan	not a fan is a fan	not a fan is a fan	not a fan is a fan	not a fan is a fan			
punk music	98.8% 1.2%	97.6% 2.4%	99.2% 0.8%	95.2% 4.8%	100.0% 0.0%	100.0% 0.0%	9.972	5	.077
reggae	99.4% 0.6%	97.6% 2.4%	99.2% 0.8%	98.4% 1.6%	100.0% 0.0%	100.0% 0.0%	6.281	5	.273
R&B music	97.5% 2.5%	94.5% 5.5%	94.1% 5.9%	98.4% 1.6%	94.5% 5.5%	96.6% 3.4%	.6664	5	.237
spiritual / religious music	99.6% 0.4%	96.9% 3.1%	98.3% 1.7%	100.0% 0.0%	99.2% 0.8%	98.3% 1.7%	9.463	5	.081
country music	99.8% 0.2%	97.6% 2.4%	99.2% 0.8%	100.0% 0.0%	100.0% 0.0%	100.0% 0.0%	11.430	5	.081
children's music	99.8% 0.2%	99.2% 0.8%	100.0% 0.0%	100.0% 0.0%	99.2% 0.8%	100.0% 0.0%	2.934	5	.580
world music	99.8% 0.2%	98.4% 1.6%	100.0% 0.0%	100.0% 0.0%	98.4% 1.6%	98.3% 1.7%	7.762	5	.181
incidental music	99.2% 0.8%	100.0% 0.0%	99.2% 0.8%	93.5% 6.5%	97.7% 2.3%	100.0% 0.0%	19.137	5	.005
avant-garde / experimental music	99.8% 0.2%	99.2% 0.8%	99.2% 0.8%	100.0% 0.0%	100.0% 0.0%	100.0% 0.0%	3.133	5	.485

^a exact 2-sided significance

Table 3. Gender differences in being a passionate fan of different music genres

If you consider yourself a passionate fan of some music genre, what genre is that?		male n = 236	female n = 772	Cramer's V	χ^2	df	p ^a																																																																																																																																																																																																																																																																														
classical music	not a pass. fan	96.6%	95.5%	.024	.579	1	.473																																																																																																																																																																																																																																																																														
	is a pass. fan	3.4%	4.5%					pop music	not a pass. fan	95.8%	93.4%	.042	1.784	1	.213	is a pass. fan	4.2%	6.6%	rock / alternative music	not a pass. fan	90.3%	89.9%	.005	.026	1	.902	is a pass. fan	9.7%	10.1%	rap / hip-hop music	not a pass. fan	94.5%	98.2%	.097	9.466	1	.004	is a pass. fan	5.5%	1.8%	trap music	not a pass. fan	98.3%	99.1%	.032	1.040	1	.474	is a pass. fan	1.7%	0.9%	older Serbian folk music	not a pass. fan	97.0%	96.5%	.012	.157	1	.838	is a pass. fan	3.0%	3.5%	new Serbian folk music	not a pass. fan	95.3%	96.0%	.014	.189	1	.710	is a pass. fan	4.7%	4.0%	unspecified Serbian folk music	not a pass. fan	97.9%	97.8%	.002	.006	1	1.000	is a pass. fan	2.1%	2.2%	metal music	not a pass. fan	91.9%	97.9%	.138	19.274	1	< .001	is a pass. fan	8.1%	2.1%	electro / house music	not a pass. fan	96.2%	98.8%	.085	7.225	1	.012	is a pass. fan	3.8%	1.2%	techno music	not a pass. fan	98.7%	99.4%	.030	.892	1	.399	is a pass. fan	1.3%	0.6%	jazz music	not a pass. fan	98.7%	98.6%	.006	.031	1	1.000	is a pass. fan	1.3%	1.4%	latino music	not a pass. fan	99.6%	99.9%	.028	.790	1	.414	is a pass. fan	0.4%	0.1%	afro music	not a pass. fan	100.0%	99.9%	.017	.306	1	1.000	is a pass. fan	0.0%	0.1%	blues music	not a pass. fan	99.6%	99.9%	.028	.790	1	.414	is a pass. fan	0.4%	0.1%	indie music	not a pass. fan	99.2%	99.2%	.003	.011	1	1.000	is a pass. fan	0.8%	0.8%	punk music	not a pass. fan	97.9%	99.7%	.095	9.063	1	.009	is a pass. fan	2.1%	0.3%	reggae	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	R&B music	not a pass. fan	100.0%	99.6%	.030	.920	1	.587	is a pass. fan	0.0%	0.4%	spiritual / religious music	not a pass. fan	100.0%	99.7%	.025	.613	1	1.000	is a pass. fan	0.0%	0.3%	country music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	children's music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/
pop music	not a pass. fan	95.8%	93.4%	.042	1.784	1	.213																																																																																																																																																																																																																																																																														
	is a pass. fan	4.2%	6.6%					rock / alternative music	not a pass. fan	90.3%	89.9%	.005	.026	1	.902	is a pass. fan	9.7%	10.1%	rap / hip-hop music	not a pass. fan	94.5%	98.2%	.097	9.466	1	.004	is a pass. fan	5.5%	1.8%	trap music	not a pass. fan	98.3%	99.1%	.032	1.040	1	.474	is a pass. fan	1.7%	0.9%	older Serbian folk music	not a pass. fan	97.0%	96.5%	.012	.157	1	.838	is a pass. fan	3.0%	3.5%	new Serbian folk music	not a pass. fan	95.3%	96.0%	.014	.189	1	.710	is a pass. fan	4.7%	4.0%	unspecified Serbian folk music	not a pass. fan	97.9%	97.8%	.002	.006	1	1.000	is a pass. fan	2.1%	2.2%	metal music	not a pass. fan	91.9%	97.9%	.138	19.274	1	< .001	is a pass. fan	8.1%	2.1%	electro / house music	not a pass. fan	96.2%	98.8%	.085	7.225	1	.012	is a pass. fan	3.8%	1.2%	techno music	not a pass. fan	98.7%	99.4%	.030	.892	1	.399	is a pass. fan	1.3%	0.6%	jazz music	not a pass. fan	98.7%	98.6%	.006	.031	1	1.000	is a pass. fan	1.3%	1.4%	latino music	not a pass. fan	99.6%	99.9%	.028	.790	1	.414	is a pass. fan	0.4%	0.1%	afro music	not a pass. fan	100.0%	99.9%	.017	.306	1	1.000	is a pass. fan	0.0%	0.1%	blues music	not a pass. fan	99.6%	99.9%	.028	.790	1	.414	is a pass. fan	0.4%	0.1%	indie music	not a pass. fan	99.2%	99.2%	.003	.011	1	1.000	is a pass. fan	0.8%	0.8%	punk music	not a pass. fan	97.9%	99.7%	.095	9.063	1	.009	is a pass. fan	2.1%	0.3%	reggae	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	R&B music	not a pass. fan	100.0%	99.6%	.030	.920	1	.587	is a pass. fan	0.0%	0.4%	spiritual / religious music	not a pass. fan	100.0%	99.7%	.025	.613	1	1.000	is a pass. fan	0.0%	0.3%	country music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	children's music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%						
rock / alternative music	not a pass. fan	90.3%	89.9%	.005	.026	1	.902																																																																																																																																																																																																																																																																														
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	is a pass. fan	2.1%	2.2%					metal music	not a pass. fan	91.9%	97.9%	.138	19.274	1	< .001	is a pass. fan	8.1%	2.1%	electro / house music	not a pass. fan	96.2%	98.8%	.085	7.225	1	.012	is a pass. fan	3.8%	1.2%	techno music	not a pass. fan	98.7%	99.4%	.030	.892	1	.399	is a pass. fan	1.3%	0.6%	jazz music	not a pass. fan	98.7%	98.6%	.006	.031	1	1.000	is a pass. fan	1.3%	1.4%	latino music	not a pass. fan	99.6%	99.9%	.028	.790	1	.414	is a pass. fan	0.4%	0.1%	afro music	not a pass. fan	100.0%	99.9%	.017	.306	1	1.000	is a pass. fan	0.0%	0.1%	blues music	not a pass. fan	99.6%	99.9%	.028	.790	1	.414	is a pass. fan	0.4%	0.1%	indie music	not a pass. fan	99.2%	99.2%	.003	.011	1	1.000	is a pass. fan	0.8%	0.8%	punk music	not a pass. fan	97.9%	99.7%	.095	9.063	1	.009	is a pass. fan	2.1%	0.3%	reggae	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	R&B music	not a pass. fan	100.0%	99.6%	.030	.920	1	.587	is a pass. fan	0.0%	0.4%	spiritual / religious music	not a pass. fan	100.0%	99.7%	.025	.613	1	1.000	is a pass. fan	0.0%	0.3%	country music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	children's music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																								
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	is a pass. fan	0.0%	0.4%					spiritual / religious music	not a pass. fan	100.0%	99.7%	.025	.613	1	1.000	is a pass. fan	0.0%	0.3%	country music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	children's music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																	
spiritual / religious music	not a pass. fan	100.0%	99.7%	.025	.613	1	1.000																																																																																																																																																																																																																																																																														
	is a pass. fan	0.0%	0.3%					country music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	children's music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																												
country music	not a pass. fan	100.0%	100.0%	/	/	/	/																																																																																																																																																																																																																																																																														
	is a pass. fan	0.0%	0.0%					children's music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																																							
children's music	not a pass. fan	100.0%	100.0%	/	/	/	/																																																																																																																																																																																																																																																																														
	is a pass. fan	0.0%	0.0%					world music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%	unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																																																		
world music	not a pass. fan	100.0%	100.0%	/	/	/	/																																																																																																																																																																																																																																																																														
	is a pass. fan	0.0%	0.0%					unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694	is a pass. fan	1.3%	0.8%	incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																																																													
unspecified folk music	not a pass. fan	98.7%	99.2%	.022	.498	1	.694																																																																																																																																																																																																																																																																														
	is a pass. fan	1.3%	0.8%					incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138	is a pass. fan	0.8%	0.1%	avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																																																																								
incidental music	not a pass. fan	99.2%	99.9%	.056	3.139	1	.138																																																																																																																																																																																																																																																																														
	is a pass. fan	0.8%	0.1%					avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																																																																																			
avant-garde / experimental music	not a pass. fan	100.0%	100.0%	/	/	/	/																																																																																																																																																																																																																																																																														
	is a pass. fan	0.0%	0.0%																																																																																																																																																																																																																																																																																		

^a exact 2-sided significance

Table 4. Gender differences in music listened to when in a social setting

What kinds of music do you most often choose to listen to when you're in the company of other people?		male <i>n</i> = 236	female <i>n</i> = 772	Cramer's <i>V</i>	χ^2	<i>df</i>	<i>p</i> ^a
classical music	doesn't choose to listen to chooses to listen to	97.0% 3.0%	98.1% 1.9%	.030	.886	1	.443
pop music	doesn't choose to listen to chooses to listen to	73.3% 26.7%	45.3% 54.7%	.237	56.634	1	< .001
rock / alternative music	doesn't choose to listen to chooses to listen to	73.3% 26.7%	74.1% 25.9%	.008	.058	1	.866
rap / hip-hop music	doesn't choose to listen to chooses to listen to	85.6% 14.4%	94.0% 6.0%	.132	17.656	1	< .001
trap music	doesn't choose to listen to chooses to listen to	92.8% 7.2%	95.6% 4.4%	.054	2.948	1	.091
older Serbian folk music	doesn't choose to listen to chooses to listen to	83.1% 16.9%	81.2% 18.8%	.020	.405	1	.565
new Serbian folk music	doesn't choose to listen to chooses to listen to	69.9% 30.1%	71.8% 28.2%	.017	.301	1	.622
unspecified Serbian folk music	doesn't choose to listen to chooses to listen to	70.3% 29.7%	70.5% 29.5%	.001	.001	1	1.000
metal music	doesn't choose to listen to chooses to listen to	93.6% 6.4%	97.5% 2.5%	.091	8.412	1	.006
electro / house music	doesn't choose to listen to chooses to listen to	89.4% 10.6%	95.5% 4.5%	.108	11.855	1	.001
techno music	doesn't choose to listen to chooses to listen to	98.3% 1.7%	97.5% 2.5%	.022	.476	1	.623
jazz music	doesn't choose to listen to chooses to listen to	96.2% 3.8%	96.9% 3.1%	.017	.283	1	.676
latino music	doesn't choose to listen to chooses to listen to	99.6% 0.4%	99.6% 0.4%	.002	.006	1	1.000
blues music	doesn't choose to listen to chooses to listen to	99.2% 0.8%	99.6% 0.4%	.028	.771	1	.596
indie music	doesn't choose to listen to chooses to listen to	98.7% 1.3%	99.7% 0.3%	.061	3.751	1	.087
punk music	doesn't choose to listen to chooses to listen to	98.3% 1.7%	99.1% 0.9%	.032	1.040	1	.474
reggae	doesn't choose to listen to chooses to listen to	100.0% 0.0%	100.0% 0.0%	/	/	/	/
R&B music	doesn't choose to listen to chooses to listen to	98.3% 1.7%	98.7% 1.3%	.014	.211	1	.750
spiritual / religious music	doesn't choose to listen to chooses to listen to	99.6% 0.4%	99.9% 0.1%	.028	.790	1	.414
country music	doesn't choose to listen to chooses to listen to	100.0% 0.0%	100.0% 0.0%	/	/	/	/
children's music	doesn't choose to listen to chooses to listen to	100.0% 0.0%	100.0% 0.0%	/	/	/	/
world music	doesn't choose to listen to chooses to listen to	99.6% 0.4%	99.9% 0.1%	.028	.790	1	.414
unspecified folk music	doesn't choose to listen to chooses to listen to	99.2% 0.8%	97.9% 2.1%	.039	1.547	1	.272
incidental music	doesn't choose to listen to chooses to listen to	100.0% 0.0%	99.9% 0.1%	.017	.306	1	1.000
avant-garde / experimental music	doesn't choose to listen to chooses to listen to	100.0% 0.0%	99.7% 0.3%	.025	.613	1	1.000

^aexact 2-sided significance

Table 5. Gender differences in music listened to while growing up

What kinds of music did you most often listen to while growing up?		male <i>n</i> = 236	female <i>n</i> = 772	Cramer's <i>V</i>	χ^2	<i>df</i>	<i>p</i> ^a																																																																																																																																																																																																																																																																			
classical music	didn't listen to often	91.1%	89.0%	.029	.857	1	.397																																																																																																																																																																																																																																																																			
	listened to often	8.9%	11.0%					pop music	didn't listen to often	71.6%	44.8%	.227	51.919	1	< .001	listened to often	28.4%	55.2%	rock / alternative music	didn't listen to often	48.7%	57.6%	.076	5.816	1	.017	listened to often	51.3%	42.4%	rap / hip-hop music	didn't listen to often	86.4%	94.8%	.138	19.128	1	< .001	listened to often	13.6%	5.2%	trap music	didn't listen to often	98.7%	99.2%	.022	498	1	.694	listened to often	1.3%	0.8%	older Serbian folk music	didn't listen to often	82.2%	77.3%	.050	2.539	1	124	listened to often	17.8%	22.7%	new Serbian folk music	didn't listen to often	78.4%	74.4%	.040	1.584	1	.228	listened to often	21.6%	25.6%	unspecified Serbian folk music	didn't listen to often	76.3%	70.5%	.055	3.010	1	.098	listened to often	23.7%	29.5%	metal music	didn't listen to often	83.9%	93.8%	.150	22.627	1	< .001	listened to often	16.1%	6.2%	electro / house music	didn't listen to often	90.3%	96.8%	.129	16.877	1	< .001	listened to often	9.7%	3.2%	techno music	didn't listen to often	97.9%	98.7%	.029	.836	1	.541	listened to often	2.1%	1.3%	jazz music	didn't listen to often	98.3%	98.3%	< .001	< .001	1	1.000	listened to often	1.7%	1.7%	latino music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	blues music	didn't listen to often	98.7%	99.1%	.016	.244	1	.707	listened to often	1.3%	0.9%	indie music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	punk music	didn't listen to often	97.9%	98.6%	.024	.557	1	.550	listened to often	2.1%	1.4%	reggae	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	R&B music	didn't listen to often	99.6%	99.2%	.018	.327	1	.696	listened to often	0.4%	0.8%	spiritual / religious music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	country music	didn't listen to often	100.0%	99.9%	.017	.306	1	1.000	listened to often	0.0%	0.1%	children's music	didn't listen to often	99.6%	97.2%	.069	4.771	1	.042	listened to often	0.4%	2.8%	world music	didn't listen to often	99.6%	100.0%	.057	3.274	1	.234	listened to often	0.4%	0.0%	unspecified folk music	didn't listen to often	97.5%	98.4%	.032	1.006	1	.397	listened to often	2.5%	1.6%	incidental music	didn't listen to often	99.6%	99.5%	.006	.033	1	1.000	listened to often	0.4%	0.5%	avant-garde / experimental music	didn't listen to often	99.6%	99.9%	.028	.790
pop music	didn't listen to often	71.6%	44.8%	.227	51.919	1	< .001																																																																																																																																																																																																																																																																			
	listened to often	28.4%	55.2%					rock / alternative music	didn't listen to often	48.7%	57.6%	.076	5.816	1	.017	listened to often	51.3%	42.4%	rap / hip-hop music	didn't listen to often	86.4%	94.8%	.138	19.128	1	< .001	listened to often	13.6%	5.2%	trap music	didn't listen to often	98.7%	99.2%	.022	498	1	.694	listened to often	1.3%	0.8%	older Serbian folk music	didn't listen to often	82.2%	77.3%	.050	2.539	1	124	listened to often	17.8%	22.7%	new Serbian folk music	didn't listen to often	78.4%	74.4%	.040	1.584	1	.228	listened to often	21.6%	25.6%	unspecified Serbian folk music	didn't listen to often	76.3%	70.5%	.055	3.010	1	.098	listened to often	23.7%	29.5%	metal music	didn't listen to often	83.9%	93.8%	.150	22.627	1	< .001	listened to often	16.1%	6.2%	electro / house music	didn't listen to often	90.3%	96.8%	.129	16.877	1	< .001	listened to often	9.7%	3.2%	techno music	didn't listen to often	97.9%	98.7%	.029	.836	1	.541	listened to often	2.1%	1.3%	jazz music	didn't listen to often	98.3%	98.3%	< .001	< .001	1	1.000	listened to often	1.7%	1.7%	latino music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	blues music	didn't listen to often	98.7%	99.1%	.016	.244	1	.707	listened to often	1.3%	0.9%	indie music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	punk music	didn't listen to often	97.9%	98.6%	.024	.557	1	.550	listened to often	2.1%	1.4%	reggae	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	R&B music	didn't listen to often	99.6%	99.2%	.018	.327	1	.696	listened to often	0.4%	0.8%	spiritual / religious music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	country music	didn't listen to often	100.0%	99.9%	.017	.306	1	1.000	listened to often	0.0%	0.1%	children's music	didn't listen to often	99.6%	97.2%	.069	4.771	1	.042	listened to often	0.4%	2.8%	world music	didn't listen to often	99.6%	100.0%	.057	3.274	1	.234	listened to often	0.4%	0.0%	unspecified folk music	didn't listen to often	97.5%	98.4%	.032	1.006	1	.397	listened to often	2.5%	1.6%	incidental music	didn't listen to often	99.6%	99.5%	.006	.033	1	1.000	listened to often	0.4%	0.5%	avant-garde / experimental music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%						
rock / alternative music	didn't listen to often	48.7%	57.6%	.076	5.816	1	.017																																																																																																																																																																																																																																																																			
	listened to often	51.3%	42.4%					rap / hip-hop music	didn't listen to often	86.4%	94.8%	.138	19.128	1	< .001	listened to often	13.6%	5.2%	trap music	didn't listen to often	98.7%	99.2%	.022	498	1	.694	listened to often	1.3%	0.8%	older Serbian folk music	didn't listen to often	82.2%	77.3%	.050	2.539	1	124	listened to often	17.8%	22.7%	new Serbian folk music	didn't listen to often	78.4%	74.4%	.040	1.584	1	.228	listened to often	21.6%	25.6%	unspecified Serbian folk music	didn't listen to often	76.3%	70.5%	.055	3.010	1	.098	listened to often	23.7%	29.5%	metal music	didn't listen to often	83.9%	93.8%	.150	22.627	1	< .001	listened to often	16.1%	6.2%	electro / house music	didn't listen to often	90.3%	96.8%	.129	16.877	1	< .001	listened to often	9.7%	3.2%	techno music	didn't listen to often	97.9%	98.7%	.029	.836	1	.541	listened to often	2.1%	1.3%	jazz music	didn't listen to often	98.3%	98.3%	< .001	< .001	1	1.000	listened to often	1.7%	1.7%	latino music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	blues music	didn't listen to often	98.7%	99.1%	.016	.244	1	.707	listened to often	1.3%	0.9%	indie music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	punk music	didn't listen to often	97.9%	98.6%	.024	.557	1	.550	listened to often	2.1%	1.4%	reggae	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	R&B music	didn't listen to often	99.6%	99.2%	.018	.327	1	.696	listened to often	0.4%	0.8%	spiritual / religious music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	country music	didn't listen to often	100.0%	99.9%	.017	.306	1	1.000	listened to often	0.0%	0.1%	children's music	didn't listen to often	99.6%	97.2%	.069	4.771	1	.042	listened to often	0.4%	2.8%	world music	didn't listen to often	99.6%	100.0%	.057	3.274	1	.234	listened to often	0.4%	0.0%	unspecified folk music	didn't listen to often	97.5%	98.4%	.032	1.006	1	.397	listened to often	2.5%	1.6%	incidental music	didn't listen to often	99.6%	99.5%	.006	.033	1	1.000	listened to often	0.4%	0.5%	avant-garde / experimental music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%																	
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	listened to often	9.7%	3.2%					techno music	didn't listen to often	97.9%	98.7%	.029	.836	1	.541	listened to often	2.1%	1.3%	jazz music	didn't listen to often	98.3%	98.3%	< .001	< .001	1	1.000	listened to often	1.7%	1.7%	latino music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	blues music	didn't listen to often	98.7%	99.1%	.016	.244	1	.707	listened to often	1.3%	0.9%	indie music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	punk music	didn't listen to often	97.9%	98.6%	.024	.557	1	.550	listened to often	2.1%	1.4%	reggae	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%	R&B music	didn't listen to often	99.6%	99.2%	.018	.327	1	.696	listened to often	0.4%	0.8%	spiritual / religious music	didn't listen to often	100.0%	99.7%	.025	.613	1	1.000	listened to often	0.0%	0.3%	country music	didn't listen to often	100.0%	99.9%	.017	.306	1	1.000	listened to often	0.0%	0.1%	children's music	didn't listen to often	99.6%	97.2%	.069	4.771	1	.042	listened to often	0.4%	2.8%	world music	didn't listen to often	99.6%	100.0%	.057	3.274	1	.234	listened to often	0.4%	0.0%	unspecified folk music	didn't listen to often	97.5%	98.4%	.032	1.006	1	.397	listened to often	2.5%	1.6%	incidental music	didn't listen to often	99.6%	99.5%	.006	.033	1	1.000	listened to often	0.4%	0.5%	avant-garde / experimental music	didn't listen to often	99.6%	99.9%	.028	.790	1	.414	listened to often	0.4%	0.1%																																																																																														
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