

Psychological Perspectives on Musical Experiences and Skills

Research in the Western Balkans
and Western Europe



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6. Adolescent Musical Preferences and their Relationship with Schwartz's Basic Values

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Introduction

This chapter investigates the structure of music preferences in Serbian adolescents with the aim of comparing the results with studies in other countries, mostly in Western Europe, Australia, and the USA, as well as with previous Serbian findings and surveys conducted in neighbouring Balkan countries. The other important objective of this study is to explore the relationship between music preferences and values, which is rarely investigated although it is frequently understood that musical taste reflects one's ethics and worldview. As a theoretical model with cross-cultural aspirations, Schwartz's taxonomy of ten basic values distinguished by their motivational goals was applied (Schwartz, 1994).

Music preferences in adolescence

Numerous studies indicate that a large proportion of adolescents' spare time and many activities are dedicated to music (López-Sintas et al., 2017; Piko & Vazsonyi, 2004; Stepanović Ilić et al., 2019). Listening to music in adolescence can be a solitary activity, but it is also frequently practised with friends, and it takes place in a variety of contexts (Franken et al., 2017; North et al., 2004). Particular music preferences are associated with different developmental outcomes and those related to mental health. Amongst other aspects, music influences social identity

construction, emotional regulation, and socialisation (Abrams, 2009; Hargreaves et al., 2015; Lonsdale, 2021; Miranda, 2013; Miranda et al., 2015; North & Hargreaves, 1999; Saarikallio & Erkkilä, 2007). Miranda and Gaudreau (2011) have found higher scores on well-being scales and better psychological adaptation in adolescents who experience stronger positive emotions while listening to music. Although studies (Franken et al., 2017; Miranda & Claes, 2009; Mulder et al., 2010) have established a link between listening to loud and energetic music (Heavy Metal, intense forms of Rap, Rock, and Dance) and an inclination towards externalising behaviours (aggression, delinquency, substance use), recent research (Olsen et al., 2022; Slade et al., 2021) has shown that youngsters can experience a variety of emotions when listening to music with violent lyrics, depending on their particular passion for it and their state of mind at the time.

Adolescence is a period of stabilisation and crystallisation of musical preferences. Children are open to different music genres while adolescents have narrower, better-defined, and longer-lasting musical preferences (Delsing et al., 2008; Hargreaves et al., 2015; Thomas, 2016). Mid-adolescence is commonly marked by an inclination towards popular music, while older adolescents develop preferences for complex genres (Hargreaves et al., 2015; Reić Ercegovic & Dobrota, 2011; Reić Ercegovic et al., 2017). Mulder et al. (2010) explain the cause of such a tendency as progressive cognitive development, which allows a change in preferences and an understanding of sophisticated genres (see Chapter 7 in this volume).

Structure of adolescents' music preferences

The music preferences of young people have been extensively investigated in the past two decades (Miranda et al., 2015), mostly in relation to personality, but also to psychological arousal and social identity (Rentfrow & Gosling, 2003). The Short Test of Musical Preferences (STOMP) is a famous comprehensive questionnaire for analysing affinity for music, developed by Rentfrow and Gosling (2003, 2020), which includes fourteen music genres (Blues, Jazz, Classical, Folk, Rock, Alternative, Heavy Metal, Country, Soundtracks, Religious, Pop, Rap/Hip-hop, Soul/Funk, Electronic/Dance). Rentfrow and Gosling

determined four factors describing wider dimensions: Reflective and Complex (including Classical, Jazz, Folk, Blues), Intense and Rebellious (Rock, Alternative, Heavy Metal), Upbeat and Conventional (Country, Pop, Soundtracks, Religious), and Energetic and Rhythmic (Rap, Soul, Electronic). That these dimensions might be universal became evident after they were replicated in many Western and South American countries (Miranda et al., 2015). Using a different methodology (ratings of given genre excerpts), Rentfrow et al. (2011) later established a five-factor MUSIC model: Mellow, representing smooth and relaxing music; Urban, described as rhythmic and percussion music; Sophisticated, composed of music styles perceived as complex, intelligent, and inspiring; Intense, including loud, fierce, and energetic music; and Campestral, defined as country and singer-songwriter music.

Reviewing the studies about music preferences of adolescents, Miranda et al. (2015) state that a four- or five-factor structure is common. The four-factor solution (Rock, Elite, Urban, Pop/Dance), similar to Rentfrow and Gosling's, is found in Dutch (Delsing et al., 2008) and South African (Rock, African, Academic, Party) adolescents (Getz et al., 2012). In Canada, Miranda and Claes (2009) identified Metal, Soul, Electronic, Pop, and Classical dimensions. The five-factor model (Urban, Rock, Pop, Dance, Highbrow) is also found across ten European countries (Miranda et al., 2015). Although these music preferences are comparable, researchers detected specific cultural/ethnic tastes (Delsing et al., 2008; Miranda et al., 2015). In the case of Balkan countries, a specific cultural influence could be recognised in one of the identified factors that represents a mixture of national pop and folk music (Gardikiotis & Baltzis, 2012; Petrović & Kuzmanović, 2009; Reić Ercegovac et al., 2017; Tekman, 2009).

In Serbia, only one study (Petrović & Kuzmanović, 2009) has examined adolescents' music preferences among 13 genres (using a yes/no scale) and discovered four factors. The first factor, labelled as Folk after the highest loading of this genre, has negative loadings on Rock, Heavy Metal, and Punk in particular, suggesting dislike of these genres. The second factor comprises Hip-hop, R&B, Techno, and Pop, and is called Club music by the authors, who claim that it is usually played at nightclubs. The Sophisticated factor includes Jazz, Blues, Classic, Alternative, and Reggae. The Conventional factor is predominantly

defined by Pop, less by Rock, and even less by Folk. These results are akin to the findings from Western societies, but they also show some characteristics that are inherent in Balkan countries, indicating the need to conduct studies that compare different cultures.

Music preferences and values

Values are relatively persistent broad goals, reflecting one's worldview and influencing a person's behaviour, attitudes, and interests (Rokeach, 1985; Schwartz, 1994). Researchers emphasise that adolescents' musical tastes express their personality and values (Franken et al., 2017; Hargreaves et al., 2015). Musical preferences are thought to reflect an adolescent's inner nature, which is important for social bonding and consequently for identity development (Boer et al., 2011; North & Hargreaves, 1999). Thus, it is usually assumed that the value system determines the musical choices and taste of young people (Gardikiotis & Baltzis, 2012; Petrović & Kuzmanović, 2009). It is likely, however, that music preferences influence the value system itself in adolescence. Musicians are often adolescents' role models (Miranda, 2013; Stepanović, Pavlović Babić, & Krnjaić, 2009; Stepanović Ilić et al., 2017), so one can expect that they might easily adopt the lifestyles and values associated with their favourite genres and authors.

With the previous discussion in mind, it is surprising that investigations into the relationship between adolescents' music preferences and values are sparse. Although Petrović and Kuzmanović (2009) identified four music factors and examined 36 personal and social goals, they did not group value orientations to relate them to the music factors. Instead, they only tested the difference between adolescents who listened to a particular genre and those who did not regarding each social/personal aspiration, and they found a weak relationship between value orientations and music preferences. Greek (Gardikiotis & Baltzis, 2012) and Turkish studies (Tekman et al., 2012) only connect music preferences to Schwartz's (1992) values, namely with four higher-level factors. The Greek study shows that Self-transcendence (with the highest loadings on Universalism and Benevolence values) is related to complex, rebellious, and traditional Greek folk preferences. Turkish findings relate this value to a preference for local Turkish music and a sophisticated musical taste, including Classical, Jazz & Blues, Samba, and World music. Self-enhancement (with the highest loadings

on Power and Achievement values) in the Greek study is associated positively with sentimental/sensational music (Soul, R&B, Rap, Greek pop and rap) and negatively with Rock and Greek folk. Similarly, the Turkish study connects this value with contemporary music, i.e., mainly with Pop and Hip-hop. Openness to change (with the highest loadings on Self-direction, Stimulation, and Hedonism values) is linked with rebellious and non-mainstream music genres in Greece, as well as with intense (Metal, Electronic, Rock) and sophisticated music in Turkey. Conservation (with the highest loadings on Security and Conformity values), similarly to Self-enhancement, correlates positively with sentimental/sensational Greek and contemporary Turkish genres, and negatively with complex and non-mainstream styles of music in Greece and intense ones in Turkey. Examining values as mediators between musical taste and friendship, Boer et al. (2011) found similar results. Rebellious music was positively associated with Openness and negatively with Conservation. Pop music is preferred by adolescents inclined to Self-enhancement and Openness, while those listening to complex genres appreciate Self-transcendence values.

Aims

The first aim of this study is to establish a structure of music preferences in Serbian adolescents and to compare it with findings obtained in Western countries. Furthermore, we deem it important to enrich this field by tracking cultural variations in the musical preferences of young people. Hence, we intend to juxtapose our results with an earlier Serbian investigation (Petrović & Kuzmanović, 2009) as well as with research from other Balkan countries (Gardikiotis & Baltzis, 2012; Reić Ercegovac & Dobrota, 2011; Tekman, 2009) which share a similar socio-cultural context. The second aim is dedicated to the underestimated relation between music preferences and values in adolescence. Adolescence is a developmental period in which a system of values and particular music preferences become a defining feature of young people (Boer et al., 2011; North & Hargreaves, 1999), and it is reasonable to expect these domains to be connected.

Method

Participants

The quota sample included 1,358 adolescents (56% female) from the first year (51%, aged 15) and third year (49%, aged 17) of 26 secondary schools (62% vocational and 38% grammar) in 10 cities in three regions of Serbia (north, central, and south).

Materials

Music preferences were assessed by a 5-point scale (1 = never, 5 = often) measuring the frequency of listening to 12 genres: Pop, Rock, Folk, Techno/Electronic, Hip-hop/Rap, Punk, Heavy Metal, House, Rhythm & Blues, Reggae, Jazz, and Classical. The selected genres are very similar to the STOMP test (Rentfrow & Gosling, 2003, 2020).

Ten Schwartz values (Security, Conformity, Tradition, Benevolence, Universalism, Self-direction, Stimulation, Hedonism, Achievement, Power) were measured by a 6-point scale, and the scores were standardised according to the European Social Survey instruction (Schwartz, 2003).

Procedure

The data was collected via a survey on adolescents' everyday life that was administered in 2018 by specially trained school psychologists. Informed consent was obtained from school principals and the respondents' parents. The students were assured that their data would remain anonymous. The research was approved by the local Institutional Review Board.

Data analysis

Factor analysis, i.e. principal axis factoring (Oblimin rotation) was used to identify adolescents' wider music preferences. To examine the relationship between these music preferences and Schwartz's values, canonical correlation analysis was carried out with musical preferences as one set of variables and Schwartz's ten values as the other set.

Results

The Kaiser-Meyer-Olkin measure of sampling adequacy (.76), and Bartlett's test of sphericity, $\chi^2(66) = 4016.94, p < .01$, indicated that factor analysis was adequate for the obtained data. According to the Kaiser-Guttman criterion and the scree plot, the four-component solution best describes the data explaining 46% of the variance.

Table 6.1 Musical preferences: Structure matrix

Musical preferences	Factors			
	Rebellious	Energetic	Sophisticated	Conventional
Heavy Metal	.877		.360	
Punk	.740		.389	
Rock	.681		.357	
Folk	-.321			
Techno and Electronic		.722		
House		.661		
Hip-hop and Rap		.533		
Jazz	.361		.865	
Rhythm & Blues	.417		.746	
Reggae	.340	.350	.506	
Classical music			.390	
Pop				.604

Note. Factor loadings lower than .30 were suppressed. Structure coefficients higher than .40 are bolded.

The Rebellious factor, explaining 25% of the variance, shows adolescents' interest in Heavy Metal, Punk, and Rock music, and to a lesser extent in Rhythm & Blues, Jazz, and Reggae (Table 6.1). It is also characterised by a negative attitude towards Folk music. Note that Folk in the Serbian context represents a mixture of Serbian ethnic music, Turkish and Greek folk music, as well as electronic rhythms, and it cannot be considered a complex genre according to the terms of Western countries (Rentfrow & Gosling, 2003). We named this factor Rebellious, after Rentfrow and

Gosling's very similar Intense and Rebellious preference that includes Rock, Heavy Metal, and Alternative.

The Energetic factor (9% of the variance), is related dominantly to a preference for Techno, House, and Hip-hop, but also to some extent to Reggae. This factor is analogous to Rentfrow and Gosling's Energetic and Rhythmic preferences.

The Sophisticated factor (7% of the variance) is defined with Jazz, Rhythm & Blues, Reggae music, and to a lesser extent to genres predominant in the Rebellious factor (see Table 6.1). It is comparable to the factor of the same name within the five-factor MUSIC model (Rentfrow et al., 2011). The correlation between the Sophisticated factor and the Rebellious factor is moderate (around .46), which justifies the use of Oblimin rotation.

The Conventional factor (4% of the variance) is strongly loaded by Pop, while loadings on other genres are lower than .30. It is similar to the factor found by Serbian researchers Petrović and Kuzmanović (2009), and to the one identified by Rentfrow and Gosling (2003).

The canonical correlation analysis was conducted to examine the relationship between Schwartz's values and music preference components, in order to explore which values are associated with particular musical tastes. This analysis revealed three statistically significant pairs of canonical factors indicating that adolescents' music preferences and their values represent related phenomena. The full model across all functions is statistically significant, *Wilks's* $\lambda = .850$, $F(40, 4775.84) = 5.212$, $p < .001$. For the set of four canonical functions, the $r^2 (1 - \lambda)$ type effect size is .15 showing that 15% of the variance is shared between the two sets. Apart from the full model (Functions 1 to 4), Functions 2 to 4, $F(27, 3880.49) = 4.18$, $p < .001$, and 3 to 4 were also statistically significant, $F(16, 2522) = 2.90$, $p < .001$. Function 4 did not meet the statistical significance criteria ($p > .01$).

Table 6.2 Canonical solution for Values and Musical preferences:
The structure coefficients

Values	Function 1	Function 2	Function 3
Security	-.140	-.413	.209
Conformity	.058	-.646	-.163
Tradition	.103	-.565	-.101
Benevolence	.086	.249	.467
Universalism	-.792	-.024	.254
Self-direction	-.391	.516	-.466
Stimulation	.167	.677	.196
Hedonism	.608	.353	.062
Achievement	.229	-.068	.125
Power	.394	.112	-.574
Rebellious	-.745	.345	-.438
Sophisticated	.222	.901	-.373
Energetic	-.669	.247	-.358
Conventional	-.274	.392	.873

Note. Structure coefficients higher than .40 are bolded.

The structure coefficients are presented in Table 6.2. Correlations higher than .40 were considered significant for interpretation. The results show that adolescents who don't prefer Rebellious and Energetic music have lower scores on Universalism and higher on Hedonism (Function 1). The Sophisticated music preference is positively related to Self-direction and Stimulation values, and negatively to Conformity, Tradition, and Security (Function 2). The structure coefficients for Function 3 show that the Conventional music preference is negatively related to Power and Self-direction values and positively to Benevolence. The Rebellious music preference has the opposite relation to these values. Thus, adolescents who do not appreciate these genres have lower scores on Power and Self-direction, but higher on Benevolence (Function 3).

Previously reported findings are summarised in Table 6.3, primarily to enhance understanding of the relationship between the

obtained music preferences and Schwartz's values. Thus, the right-hand column presents extracted factors, and the left contains signs reflecting the nature of their relationship with relevant values and the description of those values provided by Schwartz and Boehnke (2004, p. 239).

Table 6.3 Results regarding the relation between musical preferences and values

Musical preferences	Values
Rebellious (+) Heavy Metal, Rock, Punk (-) Folk	(+) Universalism—Understanding, appreciation, tolerance, and protection for the welfare of all people and nature (-) Hedonism—Pleasure or sensuous gratification for oneself (+) Power—Social status and prestige, control or dominance over people and resources (+) Self-direction—Independent thought and action: choosing, creating, exploring (-) Benevolence—Preservation and enhancement of the welfare of people one is in frequent personal contact with
Energetic (+) Techno, House, Hip-hop	(+) Universalism—Understanding, appreciation, tolerance, and protection for the welfare of all people and nature (-) Hedonism—Pleasure or sensuous gratification for oneself
Sophisticated (+) Jazz, Rhythm & Blues, Reggae	(+) Stimulation—Excitement, novelty, change in life (+) Self-direction—Independent thought and action: choosing, creating, exploring (-) Security—Safety, harmony, and stability of society, of relationships and of self (-) Conformity—Restraint of actions, inclinations, and impulses likely to upset or harm others and violate social expectations/norms (-) Tradition—Respect, commitment, and acceptance of the customs and ideas that traditional culture or religion provide
Conventional (+) Pop	(-) Power—Social status and prestige, control or dominance over people and resources (-) Self-direction—Independent thought and action: choosing, creating, exploring (+) Benevolence—Preservation and enhancement of the welfare of people one is in frequent personal contact with

Discussion

Our results show that the musical taste of Serbian adolescents could be represented by four musical preferences, very similar to the factors obtained in several Western and Western Balkan countries (Delsing et al., 2008; Getz et al., 2012; Miranda et al., 2015; Petrović & Kuzmanović, 2009; Reić Ercegovac & Dobrota, 2011; Tekman, 2009). The similarity would be even more obvious if we had used the statistical analysis that presumes an independent relationship between extracted factors, as was the case in much previous research into musical preferences (Getz et al., 2012; Mulder et al., 2010; Rentfrow et al., 2011). Thus, the labels assigned to the obtained musical preferences are chosen to highlight a similarity with the results of the related studies.

As mentioned before, the Rebellious factor is very similar to the Intense and Rebellious preference present in Western countries within the four-factor model (Rentfrow & Gosling, 2003). Our Rebellious factor includes Heavy Metal, Rock, and Punk music and, to a lesser extent, an appreciation of Rhythm & Blues, Jazz, and Reggae. A rejection of Folk music is characteristic of this musical taste. The opposition between Folk and other genres, however, is specific to the Serbian socio-political context. Petrović and Kuzmanović (2009) found the same pattern but with opposite loadings: positive on Folk and negative on the other three genres. Namely, the tendency to despise folk music in Serbian youth inclined towards rebellious genres could be explained by common criticisms of folk as kitsch and being related to criminals and to the war ideology of the 1990s (Archer, 2012; Gordy, 2001).

The Energetic factor, incorporating Techno, House, and Hip-hop, unites powerful dance rhythms like the Energetic and Rhythmic dimension in Rentfrow and Gosling's four-factor model (2003) and the Urban orientation in the five-factor MUSIC model (Rentfrow et al., 2011). Like the Rebellious factor, this very dynamic preference seems to be universal across different cultural contexts.

The Sophisticated factor, comprising Jazz, Rhythm & Blues, and Reggae, is analogous to the Reflective and Complex factor within the four-factor model detected in Western countries (Rentfrow & Gosling, 2003) and the Sophisticated factor in the five-factor MUSIC model (Rentfrow et al., 2011). Namely, Jazz and Classical music, which almost

reached significant loading of 0.4 (See Table 6.1) are similar to the Reflective and Complex factor in Rentfrow & Gosling's four-factor model, while Rhythm & Blues are more like the Mellow factor in the five-factor MUSIC model. Petrović and Kuzmanović (2009) found a comparable Serious factor consisting of Jazz, Blues, Classical, Alternative, and Reggae. These results show that older adolescents from various cultures develop a taste for complex genres and become similar to adults in their preferences. It is possible that such orientation is not influenced only by cognitive development, as Mulder et al. (2010) suggested, but also by schooling, when we consider that classical music is introduced early within the school context. Our results show that a Sophisticated musical preference correlates with the Rebellious factor.

The Conventional factor, with the highest loading on Pop, is similar to the contemporary music preference found in Turkey (Tekman et al., 2012) and it is the factor in earlier Serbian research (Petrović & Kuzmanović, 2009) that is mostly dominated by Pop and much less by Rock and Folk. It could also be related to Rentfrow and Gosling's (2003) Upbeat and Conventional preference within the four-factor model revealed in Western countries, where Pop and Country sit together, alongside Soundtracks and Religious music.

Our second aim was to examine potential links between adolescents' music preferences and their values. Canonical correlation analysis highlights the association of these domains, as was the case in research by Gardikiotis and Baltzis (2012) and Tekman et al. (2012), and in a Serbian study about the relation between adolescents' leisure patterns, found to be defined predominantly by their music preferences, with social and individual goals (Stepanović, Videnović, & Plut., 2009; Stepanović Ilić et al., 2017).

We established that the Rebellious factor (Heavy Metal, Rock, Punk, and avoidance of Folk) is positively associated with Universalism, i.e., with one's wish to contribute to the welfare of all people and nature, which resonates with previous findings of a relationship between adolescents' leisure patterns and values (Pavlović & Stepanović Ilić, 2022). This is also in line with Gardikiotis and Baltzis's (2012) finding of an association between the rebellious music preference and a Self-transcendent higher-order value that includes Universalism and Benevolence. However, our results show a negative relation with

Benevolence, instead of a positive one. Furthermore, it is demonstrated that the Rebellious factor is associated with Power, which is not confirmed in other studies. This value, together with a negative relation with Benevolence, reflects a tendency to dominate over others and a negative attitude towards social surroundings. Carpentier et al. (2003) report that musical styles featuring defiant messages (often present in Heavy Metal and Hard Rock) can be connected with dominance and antisocial feelings. Perhaps this could enrich our understanding of the relationship between the Rebellious musical preference and the aforementioned values, but it also explain our finding that such a musical taste does not go along with a hedonistic lifestyle. Still, the opposition between an inclination towards Universalism on the one hand and towards Benevolence on the other remains unclear and needs to be confirmed by future studies. Investigations in this field (Boer et al., 2011; Gardikiotis & Baltzis, 2012; Tekman et al., 2012) have discovered that an appreciation of rebellious musical genres is positively related to the Openness value dimension, which could be associated with our finding that the same preference is correlated with Self-direction, which together with Stimulation is most significant for defining the Openness factor (Schwartz & Boehnke, 2004).

The results of our study show that adolescents who appreciate Energetic music genres have higher scores on Universalism and lower on Hedonism. This means that young people listening to Techno and Electronic music, and to House as well as Hip-hop and Rap, are orientated towards the welfare of all people and the protection of nature, and that they do not seek pleasure and sensual gratification. Unfortunately, other studies (Gardikiotis & Baltzis, 2012; Tekman et al., 2012) examining the relationship between values and musical preferences have not established such a musical taste in their respondents, which makes a comparison with our findings impossible.

The Sophisticated factor is positively associated with Stimulation and Self-direction, referred to above as constituting the Openness to change value dimension. At the same time, it is negatively correlated with Security, Conformity, and Tradition belonging to the Conservation value dimension (Schwartz & Boehnke, 2004). This suggests that adolescents whose listening styles are commonly perceived as complex and intellectually demanding (Schäfer & Sedlmeier, 2009) focus

on excitement and challenges, and do not appreciate tradition, the status quo, or being under somebody else's influence. Tekman et al. (2012) also discovered that Openness was a positive predictor of the Sophisticated musical preference. The relationship between Openness to new experiences and an interest in sophisticated musical genres is well established in research on personality and musical preferences (Manolika & Baltzis, 2021; Rentfrow & Gosling, 2003). However, we did not find a correlation between a preference for sophisticated and complex music and the Self-transcendence higher-order value (Universalism and Benevolence) revealed by the Greek and Turkish research (Gardikiotis & Baltzis, 2012; Tekman et al., 2012).

The Conventional factor, defined by Pop music, negatively correlates with Self-direction and Power. Hence, youngsters favouring Pop music are not prone to independence and social status and do not want to have control over others. Notions such as independence, status, and power are usually associated with the adult world, so it seems that adolescents with Conventional music tastes reject such values and do not want to grow up. Seemingly our results contradict the findings of other researchers (Boer et al., 2011; Gardikiotis & Baltzis, 2012; Tekman et al., 2012), who determined a positive relation between similar musical tastes and Openness (incorporating Self-direction) and Self-enhancement (including Power).

Summarising the previously discussed results regarding the relationship between music preferences and values, it can be stated that some of our findings are in accordance with the few studies that have empirically investigated this topic (Boer et al., 2011; Gardikiotis & Baltzis, 2012; Tekman et al., 2012). However, many differences are also noticeable. These may be attributable to specific statistical techniques and to the fact that the genres contributing to musical factors in these studies were not exactly the same. Moreover, our respondents were slightly younger than participants in the other two studies from the Balkans region. Keeping in mind that adolescence is characterised by intensive development (Krstić, 2016)), this can be reflected in both musical taste and one's value system (Hargreaves et al., 2015; Petrović & Kuzmanović, 2009; Reić Ercegovac et al., 2017), but also in the relationship between them. The impact of cultural specificities on adolescents' everyday life should also not be discarded (Baucal & Krstić, 2020; Videnović et al., 2010).

Conclusion

This study has identified four factors, Rebellious, Energetic, Sophisticated, and Conventional, that describe music preferences in Serbian adolescents analogous to the music preferences found across Western countries. It has also discovered antagonisms between the inclination towards music often labelled as rebellious and an appreciation of the folk genre, specific to the Serbian socio-historical context, determined in earlier national research, with the majority of findings replicated in our investigation. Besides, resemblances regarding music preferences of this kind are also detected in other Balkan countries sharing a similar cultural heritage.

Our results have revealed that each identified music preference in adolescents is related to a certain set of values from Schwartz's taxonomy. The significance of these findings is corroborated as they confirm the relevance of a system of values for the development of adolescents' musical taste that has previously been highlighted by scholars (Boer et al., 2011; Franken et al., 2017; Hargreaves et al., 2015). However, as we stated before, this might also imply that specific music choices have a possible influence on one's system of values, whose formation occurs in adolescence, bearing in mind that musicians are amongst the favourite role models of adolescents, with whom they can have very close parasocial relationships (Gleason et al., 2017; Stepanović Ilić et al., 2017, 2023). Our study rediscovered previously established relationships between particular musical tastes and values, although differences have also arisen, especially regarding the rebellious preference and its relation to apparently antagonistic values. This suggests that further examinations of the adolescent population are needed with an international perspective. Furthermore, such investigations should consider values and take into account the specific role of music as a protective factor (Krnjaić et al., 2023; Stepanović Ilić et al., in press), as well as the utilisation of music in relation to emotions, as advocated by contemporary literature in this field (Manolika & Baltzis, 2021). This aspect is particularly significant in adolescence, which is commonly considered a sensitive period with intensive emotional growth (Krstić, 2016; Videnović et al., 2010; Videnović et al., 2018).

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