Lifestyle correlates of musical preference: 1. Relationships, living arrangements, beliefs, and crime

Adrian C. North and David J. Hargreaves

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ADRIAN C. NORTH
SCHOOL OF PSYCHOLOGY, UNIVERSITY OF LEICESTER, UK
DAVID J. HARGREAVES
ROEHAMPTON UNIVERSITY, UK

ABSTRACT Several studies indicate that musical preferences provide a means of discriminating between social groups, and suggest indirectly that musical preferences should correlate with a variety of different lifestyle choices. In this study, 2532 participants responded to a questionnaire asking them to state their musical preference and also to provide data on various aspects of their lifestyle (namely interpersonal relationships, living arrangements, moral and political beliefs, and criminal behaviour). Numerous associations existed between musical preference and these aspects of participants' lifestyle. The nature of these associations was generally consistent with previous research concerning a putative liberal–conservative divide between differing groups of fans. It is concluded that participants' musical preferences provided a meaningful way of distinguishing different lifestyle choices.

KEYWORDS: *beliefs, crime, music, preference, relationships*

Abundant anecdotal evidence testifies that stereotypes exist concerning the fans of various musical styles. North and Hargreaves (1999) provided some empirical evidence for the existence of such stereotypes concerning fans of chart pop music, alternative pop music, and classical music in a sample of undergraduates and 9–10-year-old children. A second study indicated that being a fan of either chart pop or rap had implications for participants' reactions to another hypothetical person who was also a fan of one of these two musical styles. Specifically, there was a tendency to provide positive evaluations of a hypothetical person who shared the participant's musical preference, and to provide negative evaluations of a hypothetical person who did not share the participant's musical preference.

Effects such as these have been explained in terms of social identity theory, which argues that such discriminations arise because they allow participants

to make their group membership salient and to derive positive self-esteem from this (see e.g. Tarrant et al., 2002). This, and a few other laboratory studies (see review by Tarrant et al., 2002) indicate that musical preference is meaningful in terms of group dynamic processes. However, these studies are unable to show how the function of music as a means of discriminating social groups might manifest itself outside the laboratory, and this function deserves further investigation.

The present paper is the first of a series of three concerning how fans of different types of music might also have different lifestyles. The second and third of these papers (North and Hargreaves, in press a, in press b) concern differences in lifestyle based on membership of high/low culture taste publics and social class groups respectively. The present paper investigates the extent to which a liberal–conservative dichotomy might differentiate fans of different musical styles on issues relating to relationships, living arrangements, beliefs, and crime. It is possible that the fans of different musical styles might well be differentiated along such a dichotomy in terms of a range of factors such as their moral and political beliefs, and interpersonal relationships.

Several studies suggest that the fans of different musical styles might indeed have differing beliefs and lifestyles based on a liberal–conservative dichotomy. Specifically, numerous studies have supported the more narrowly defined contention that fans of certain 'problem' musical styles such as dance music, rap, and heavy metal are more involved than other fans in lifestyles containing acts of delinquency and anti-authoritarian behaviour. Hansen and Hansen (1991) found that heavy metal fans were higher on questionnaire measures of 'Machiavellianism' and 'machismo', and were lower on measures of need for cognition than were non-fans; similarly, punk fans were less accepting of authority than were non-fans; Robinson et al. (1996) found that undergraduates who scored highly on measures of psychoticism and reactive rebelliousness enjoyed rebellious videos more than did participants who scored low on these factors. Bleich et al. (1991) assessed 16–19-year-old participants' trait rebelliousness and enjoyment of three 'defiant' and three 'non-defiant' rock music videos. Highly rebellious participants did not enjoy the defiant videos more than did their less rebellious peers. However, highly rebellious participants enjoyed the non-defiant videos less than did non-rebellious participants, and the former group also consumed less non-defiant rock music. Dillmann-Carpentier et al. (2003) found that liking for defiant music was related to forms of rebelliousness. Finally, Hansen and Hansen (1990) found that experimental exposure to antisocial music videos increased participants' tolerance of anti-social behaviour (i.e. an obscene hand gesture) as compared with exposure to non-antisocial videos.

Furthermore, the apparent link between deleterious behaviour and problem music is not confined to delinquency. Other studies have suggested a link between listening to 'aggressive' music and permissive attitudes towards

violence (Johnson, Adams et al., 1995; Johnson, Jackson et al., 1995; Peterson and Pfost, 1989; Rawlings et al., 1995). Similarly, three studies have shown a link between the degree of exposure to music videos and permissive/promiscuous sexual attitudes, particularly in females (Strouse and Buerkel-Rothfuss, 1987; Strouse et al., 1995; Toney and Weaver, 1994). Research also shows a relationship between exposure to music videos and acceptance of sex discrimination (e.g. Hansen, 1989; Hansen and Hansen, 1988; Strouse et al., 1994). In addition to this evidence in the academic literature, numerous magazine and newspaper articles have commented on the variety of clothing and other lifestyle choices (such as the use of a particular type of illegal drug) that seem to correlate with membership of particular musical subcultures, arguing that pop music represents a means of indoctrinating people into a particular, and usually deleterious, lifestyle (see e.g. Nuzum, 2001).

In addition to this research, a small number of studies have indicated specifically that fans of classical music score more highly on measures of conservatism whereas fans of problem music are more liberal. McLeod et al. (2001) found that participants who listened to 'problem' music lyrics did not support their censorship, whereas participants with conservative attitudes were most likely to support censorship. Lynxwiler and Gay (2000) found that participants who held conservative attitudes toward sexuality and those who attended religious services disliked heavy metal and rap. Glasgow and Cartier (1985) argued that conservatives prefer simple, familiar, and 'safe' artistic objects. McCown et al. (1997) found that psychoticism was related to a preference for music with 'exaggerated bass'. Finally, Litle and Zuckerman (1986) found that sensation-seeking was associated with liking for rock music.

Therefore the existing research indicates that liking for liberal versus conservative musical styles is associated with respectively liberal versus conservative behaviours, attitudes, and personalities. Accordingly the rationale of the present research is that liking for 'liberal' musical styles such as rap, dance music, and rock might be reflected in more generally liberal beliefs and behaviours as well as higher levels of delinquency/anti-social behaviour; and that liking for 'conservative' musical styles such as classical music would be reflected in generally conservative lifestyle preferences and relatively pro-social attitudes and behaviours. For example fans of 'problem' music styles might be expected to be relatively liberal and anti-social when compared with fans of classical music on factors such as number of sexual partners, levels of homosexuality, co-habitation outside of marriage, religious beliefs, general political preferences (and opinions concerning more specific issues such as taxation and nuclear weapons), levels of criminality and particularly drug use. These issues were investigated through a questionnaire distributed to fans of 35 different musical styles.

Method

A total of 2532 participants (mean age = 36.59 years, SD = 16.03 years) were recruited from a variety of locations in a city in the East Midlands region of the UK. In an attempt to obtain a cross-section of the general public, these locations included a university campus, a city centre shopping mall, a train station, several office complexes, a gas supply company, and an employment bureau. Full details of the sample are provided in the 'General Information' section of the Results and Discussion. All participants responded to a specially devised questionnaire subdivided into 13 sections labelled 'General information', 'Travel', 'Relationships', 'Living Arrangements', 'Money', 'Education', 'Employment', 'Health', 'Drinking and Smoking', 'Media', 'Beliefs', 'Crime', and 'Music', respectively. The present article reports those findings derived from the sections concerning general information, relationships, living arrangements, beliefs, and crime; it complements North and Hargreaves (in press a) which reports those findings from the sections of the questionnaire concerning media usage, leisure time preferences, and patterns of music usage; and North and Hargreaves (in press) which reports those findings from sections of the questionnaire concerning travel, money, education, employment, health, and drinking and smoking.

The final section of the questionnaire ('Music') included a list of 35 different musical styles (each followed by two exemplar composers/performers). Participants were asked to 'tick one that best describes your current taste in music'. Sixteen of the 35 musical styles were selected by fewer than 50 of the respondents, and were excluded from analyses: these styles were choral music (n = 34), 20th-century classical music (n = 7), drum & bass (n = 38), world music (n = 24), ambient (n = 21), baroque (n = 24), English folk (n = 19), new age/relaxation (n = 10), psychedelic rock (n = 8), early music (n = 3), reggae (n = 43), Irish folk (n = 40), punk (n = 35), electronic (n = 13), funk/acid jazz (n = 47), and heavy metal (n = 43). The musical styles which satisfied this criteria were opera (n = 61), country and western (n = 73), jazz (n = 72), rock (n = 194), current chart pop (n = 133), R&B (n = 131), soul (n = 105), classical (n = 149), disco (n = 152), dance/house (n = 131), hip-hop/rap (n = 66), musicals (n = 121), blues (n = 65), sixties pop (n = 118), indie (n = 128), adult pop/MOR (n = 156), DJ-based music (n = 65), other pop music styles (n = 78), and other musical styles (n = 64). In addition to this, a further 61 participants failed to state their preferred musical style or ticked more than one, and these participants' data were also excluded from analyses. This produced a final sample for analysis of 2062 participants. Most items on the questionnaire asked participants to select from several predefined response options or to provide a specific number (e.g. the number of people who live in their home). Some items required participants to give a rating on an 11-point Likert scale where 0 represented the low point and 10 represented a correspondingly high rating. Full details of the questionnaire are provided in the Results and Discussion section.

Results and discussion

GENERAL INFORMATION

Two separate χ^2 tests were carried out to investigate associations between participants' musical preferences and respectively their sex and ethnic background. The resulting frequencies are reported in Tables 1 and 2, which indicate a significant association between musical preference and both of these factors. With regard to ethnic origin, note that the more detailed breakdown of participants was Black-African = 15 participants, Black-Caribbean = 22 participants, Black-Other = 19 participants, Asian-Indian = 110 participants, Asian-Pakistani = 18 participants, Asian-Bangladeshi = 9 participants, Asian-Chinese = 21 participants, Asian-Other = 34 participants, and White = 1808 participants, and six participants did not disclose their ethnic origin. With regard to age 919 participants were aged under 18 years, 371 participants were aged 18–34 years, 130 participants were aged 35–59 years, and 642 participants were aged 60+ years. A one-way ANOVA was carried out to test for any differences in age between the fans of different musical styles. The result of this was significant ($F(18, 2024) = 60.20$, $p < .001$). Tukey HSD tests indicated 9 homogeneous subsets of means, which are presented in Table 3.

TABLE 1 *Sex by musical preference (%)*

	Male	Female
Opera	20 (32.8)	41 (67.2)
Country & western	33 (45.2)	40 (54.8)
Jazz	39 (54.2)	33 (45.8)
Rock	87 (44.8)	107 (55.2)
Current chart pop	22 (16.7)	110 (83.3)
R&B	36 (27.7)	94 (72.3)
Soul	41 (39.0)	64 (61.0)
Classical	68 (45.6)	81 (54.4)
Disco	50 (32.9)	102 (67.1)
Dance/house	50 (38.2)	81 (61.8)
Hip-hop/rap	29 (43.9)	37 (56.1)
Musicals	31 (25.6)	90 (74.4)
Blues	47 (72.3)	18 (27.7)
Sixties pop	53 (44.9)	65 (55.1)
Indie	65 (50.8)	63 (49.2)
Adult pop	60 (38.5)	96 (61.5)
DJ-based	32 (49.2)	33 (50.8)
Other pop	16 (20.5)	62 (79.5)
Other	27 (42.2)	37 (57.8)

$\chi^2 (18) = 115.27$, $p < .001$

TABLE 2 *Ethnic background by musical preference (%)*

	Black	Asian	White
Opera	2 (3.3)	4 (6.6)	55 (90.2)
Country & western	3 (4.1)	4 (5.5)	66 (90.4)
Jazz	6 (8.5)	9 (12.7)	56 (78.9)
Rock	3 (1.6)	7 (3.6)	183 (94.8)
Current chart pop	0 (.0)	12 (9.1)	120 (90.9)
R&B	7 (5.4)	36 (27.7)	87 (66.9)
Soul	9 (8.6)	14 (13.3)	82 (78.1)
Classical	1 (.7)	8 (5.4)	139 (93.9)
Disco	2 (1.3)	9 (5.9)	141 (92.8)
Dance/house	6 (4.6)	16 (12.2)	109 (83.2)
Hip-hop/rap	4 (6.2)	26 (40.0)	35 (53.8)
Musicals	0 (.0)	6 (5.0)	115 (95.0)
Blues	4 (6.2)	4 (6.2)	57 (87.7)
Sixties pop	2 (1.7)	2 (1.7)	114 (96.6)
Indie	2 (1.6)	2 (1.6)	124 (96.9)
Adult pop	2 (1.3)	9 (5.8)	145 (92.9)
DJ-based	1 (1.5)	3 (4.6)	61 (93.8)
Other pop	2 (2.6)	10 (12.8)	66 (84.6)
Other	0 (.0)	11 (17.2)	53 (82.8)

χ^2 (36) = 228.66, $p < .001$

TABLE 3 *Homogeneous subsets of means of participant age in years*

Musical preference	Set 1	Set 2	Set 3	Set 4	Set 5	Set 6	Set 7	Set 8	Set 9
Hip-hop/rap	22.33								
DJ-based	23.40								
Dance/house	23.59								
R&B	24.85								
Indie	26.54								
Current chart pop	28.45	28.45							
Other		33.47	33.47						
Other pop		34.10	34.10	34.10					
Rock		34.51	34.51	34.51					
Soul			35.74	35.74	35.74				
Disco			36.51	36.51	36.51				
Adult pop				40.49	40.49	40.49			
Jazz					42.11	42.11	42.11		
Blues						44.46	44.46	44.46	
Classical							47.63	47.63	47.63
Sixties pop							48.45	48.45	48.45
Musicals								49.65	49.65
Opera								50.30	50.30
Country & western									52.12

In addition to the data presented in Tables 1 and 2, this one-way ANOVA is consistent with previous research on 'taste publics', which indicates an association between musical taste and participants' demographic characteristics. With regard to sex, for example, fans of opera, current chart pop, R&B, disco, dance/house, musicals, and other pop music styles were predominantly female, whereas fans of blues were predominantly male. With regard to ethnic background, although the great majority of participants were white, a relatively high proportion of participants from an Asian background liked R&B, dance/house, and hip-hop/rap. With regard to age, it is unsurprising that fans of what are arguably currently fashionable musical styles such as hip-hop/rap, DJ-based music, dance/house, R&B, indie, and current chart pop should be of a homogeneously low age compared to the remainder of the sample; it is similarly unsurprising that fans of what are arguably currently unfashionable musical styles such as classical music, sixties pop, musicals, opera, and country and western should be of a homogeneously high age compared to the remainder of the sample. It is not the case however that age is positively related to a liking for high art music: fans of sixties pop and country and western were amongst the oldest within the present sample. Rather, it is more accurate to state that fans of high art musical styles are unlikely to be young.

RELATIONSHIPS

Eight separate χ^2 tests were carried out to investigate any association between participants' musical preferences and seven respective aspects of their interpersonal relationships. The first test showed a significant association with the type of family group in which participants were brought up (i.e. both parents vs other). The second test showed a significant association with whether participants were currently in a romantic relationship. The third test showed no significant association with whether participants were in a romantic relationship with a partner of the same or different sex. The fourth test showed a significant association with the number of sexual partners the participants had had during the past five years (with participants responding to this item by choosing from three different options). The fifth test showed a significant association with whether the participant was currently married, single, or had a deceased spouse. The sixth test showed a significant association with whether the participant had ever been divorced. The seventh test showed a significant association with whether the participant was or was not living with their romantic partner. The eighth test showed no significant association with whether the participant had or wanted to have children. The resulting frequencies are shown in Tables 4–6.

TABLE 4 *Musical preference by type of family during childhood; whether the participant is currently in a romantic relationship; and whether the romantic partner is of the same or different sex (%)*

	Two parents	In a relationship	Different sex partner
Opera	56 (91.8)	38 (62.3)	4 (10.0)
Country & western	60 (82.2)	52 (73.2)	5 (9.4)
Jazz	67 (93.1)	45 (63.4)	6 (11.8)
Rock	180 (93.3)	136 (71.6)	11 (8.0)
Current chart pop	118 (89.4)	80 (61.5)	10 (11.8)
R&B	110 (84.6)	84 (66.1)	5 (6.0)
Soul	88 (83.8)	70 (67.3)	10 (13.2)
Classical	135 (91.8)	120 (81.6)	9 (7.4)
Disco	142 (93.4)	111 (74.0)	14 (11.7)
Dance/house	105 (80.2)	80 (62.0)	3 (3.6)
Hip-hop/rap	55 (83.3)	40 (60.6)	1 (2.8)
Musicals	114 (94.2)	75 (62.5)	7 (8.5)
Blues	59 (90.8)	56 (86.2)	8 (14.5)
Sixties pop	103 (88.0)	95 (81.2)	8 (8.1)
Indie	111 (86.7)	80 (63.0)	4 (4.8)
Adult pop	141 (90.4)	121 (78.1)	11 (8.7)
DJ-based	56 (86.2)	37 (57.8)	2 (5.3)
Other pop	68 (87.2)	55 (73.3)	3 (5.6)
Other	55 (85.9)	38 (60.3)	2 (5.4)
	χ^2 (18) = 36.18, $p < .01$	χ^2 (18) = 59.84, $p < .001$	χ^2 (18) = 16.47, n.s.

Table 4 indicates that the majority of participants were brought up by both of their parents. However, a relatively high proportion of fans of country, R&B, soul, dance/house, hip-hop/rap were brought up outside two-parent families. Table 4 indicates that a relatively high proportion of fans of classical music, blues, sixties pop, and adult pop were currently in a romantic relationship; whereas a relatively low proportion of fans of opera, current chart pop, dance/house, hip-hop/rap, musicals, DJ-based music, and other music were currently in a romantic relationship. Indeed it is interesting to consider this finding in the light of the data presented in Table 5. This indicates that dance/house, hip-hop/rap, and DJ-based music were the most likely participants to have had more than one sexual partner during the past 5 years. Although the data presented in Table 4 indicate that there was no significant association between the different musical styles and whether the participants were in a romantic relationship with a partner of the same or opposite sex, it is interesting that a relatively low proportion of the fans of dance/house and hip-hop/rap were in a relationship with someone of the opposing sex. It is tempting to speculate that, in conjunction with the data on promiscuity reported in Table 5, this is contrary to the generally liberal stereotype of the fans of the latter two musical styles. Although the fans of

TABLE 5 *Musical preference by number of sexual partners during past five years; whether the participant is currently married; and has ever been divorced (%)*

	0–1	2–4	5+ partners	Currently married	Not currently married	Widow/ Widower	Has been divorced
Opera	48 (84.2)	7 (12.3)	2 (3.5)	33 (55.0)	20 (33.3)	7 (11.7)	10 (18.9)
Country & western	58 (85.3)	9 (13.2)	1 (1.5)	47 (66.2)	20 (28.2)	4 (5.6)	12 (17.1)
Jazz	47 (70.1)	11 (16.4)	9 (13.5)	30 (44.8)	32 (47.8)	5 (7.5)	8 (11.9)
Rock	134 (72.0)	40 (21.5)	12 (6.5)	71 (38.6)	112 (60.9)	1 (0.5)	29 (15.8)
Current chart pop	76 (63.3)	27 (22.5)	17 (14.2)	38 (31.4)	82 (67.8)	1 (0.8)	7 (6.0)
R&B	45 (43.3)	37 (35.6)	22 (21.1)	17 (16.2)	88 (83.8)	0 (0)	9 (8.6)
Soul	59 (56.7)	28 (26.9)	10 (16.4)	41 (41.0)	57 (57.0)	2 (2.0)	15 (15.5)
Classical	121 (84.0)	17 (11.8)	6 (4.2)	101 (69.7)	37 (25.5)	7 (4.8)	19 (13.5)
Disco	101 (68.7)	30 (20.4)	16 (10.9)	75 (50.7)	70 (47.3)	3 (2.0)	16 (10.8)
Dance/house	44 (38.3)	38 (33.0)	33 (28.7)	9 (7.8)	106 (92.2)	0 (0)	7 (6.1)
Hip-hop/rap	17 (35.4)	13 (27.1)	18 (37.5)	2 (4.3)	44 (95.7)	0 (0)	3 (6.4)
Musicals	96 (83.5)	13 (11.3)	6 (5.2)	62 (52.5)	39 (33.1)	17 (14.4)	17 (14.7)
Blues	49 (76.6)	11 (17.2)	4 (6.2)	43 (66.2)	21 (32.3)	1 (1.5)	10 (15.6)
Sixties pop	102 (89.5)	11 (9.6)	1 (0.9)	69 (60.5)	39 (34.2)	6 (5.3)	16 (13.9)
Indie	63 (52.9)	35 (29.4)	21 (17.7)	25 (20.8)	94 (78.3)	1 (0.8)	6 (5.1)
Adult pop	120 (77.9)	23 (14.9)	11 (7.2)	94 (61.8)	58 (38.2)	2 (1.3)	26 (17.0)
DJ-based	19 (30.6)	25 (40.3)	18 (29.1)	3 (1.9)	56 (36.4)	1 (0.6)	2 (3.4)
Other pop	52 (70.3)	12 (16.2)	10 (13.5)	28 (43.8)	45 (70.3)	2 (3.1)	8 (10.8)
Other	34 (58.6)	13 (22.4)	11 (19.0)	18 (31.6)	35 (61.4)	4 (7.0)	4 (6.9)
	χ^2 (36) = 266.51, $p < .001$			χ^2 (36) = 432.31, $p < .001$			χ^2 (18) = 35.27, $p < .01$

TABLE 6 *Musical preference by whether the participant is currently living with their romantic partner; and has or wants to have children; and homogeneous subsets of means of number of months for which participants had lived with their romantic partner (%)*

	Living with partner	Has or wants children		Set 1	Set 2	Set 3	Set 4	Set 5	Set 6	Set 7	Set 8
Opera	35 (68.6)	52 (86.7)	Dance/house	33.02							
Country & western	53 (76.8)	56 (78.9)	Hip-hop/rap	41.40	41.40						
Jazz	33 (55.0)	61 (87.1)	DJ-based	45.93	45.93						
Rock	101 (58.7)	167 (89.8)	R&B	80.54	80.54	80.54					
Current chart pop	47 (42.3)	105 (83.3)	Indie	98.35	98.35	98.35					
R&B	34 (34.7)	105 (86.1)	Chart pop	114.44	114.44	114.44	114.44				
Soul	49 (55.1)	89 (85.6)	Other pop	145.62	145.62	145.62	145.62	145.62			
Classical	107 (79.3)	127 (86.4)	Rock		163.71	163.71	163.71	163.71	163.71		
Disco	84 (58.7)	128 (86.5)	Other			173.57	173.57	173.57	173.57	173.57	
Dance/house	27 (25.2)	107 (84.9)	Soul			180.90	180.90	180.90	180.90	180.90	
Hip-hop/rap	9 (19.6)	52 (86.7)	Adult pop			181.48	181.48	181.48	181.48	181.48	
Musicals	65 (63.7)	98 (82.4)	Disco			196.72	196.72	196.72	196.72	196.72	
Blues	47 (78.3)	52 (81.3)	Jazz				235.19	235.19	235.19	235.19	235.19
Sixties pop	86 (77.5)	96 (81.4)	Blues					248.47	248.47	248.47	248.47
Indie	46 (42.2)	107 (90.7)	Sixties pop					261.89	261.89	261.89	261.89
Adult pop	111 (74.0)	140 (90.9)	Classical						279.79	279.79	279.79
DJ-based	13 (25.5)	55 (85.9)	Country & western							298.00	298.00
Other pop	35 (49.3)	65 (86.7)	Opera								322.68
Other	22 (39.3)	52 (83.9)	Musicals								322.77
	χ^2 (18) = 228.94, $p < .001$	χ^2 (18) = 16.33, n.s.									

dance/house and hip-hop/rap are by no means predominantly male (see Table 1), these data suggest that the fans have a stereotypically masculine approach to sexual relationships, with low levels of (self-reported) homosexuality and a high level of (self-reported) promiscuity. In contrast, it is also worth noting that Table 5 indicates that a very high proportion of the fans of opera, country and western, classical music, musicals, and sixties pop had been monogamous or had no sexual partners during the past 5 years.

The data in Table 5 concerning whether or not the participants were currently married are consistent with those on promiscuity. The former indicates that the most promiscuous fans (namely those of dance/house, hip-hop/rap, and DJ-based music) were the least likely to be married. In contrast the least promiscuous fans (namely those of opera, country and western, classical music, musicals, and sixties pop) were among those most likely to be married. Other fans who were relatively likely to be married were those of blues and adult pop. Fans of opera and musicals were relatively likely to be widow(er)s, consistent with their higher age (see Table 3). However, given their relatively young age, fans of jazz might be interpreted as relatively likely to be widow(er)s, whereas the high mean age of country and western fans means that they are perhaps fortunate in that only 5.6 percent of them were widow(er)s. Age variations between the fans of the different styles might also explain some of the data presented in Table 5 concerning divorce (since older fans have had greater opportunity to be divorced). In particular, fans of current chart pop, dance/house, hip-hop/rap, indie, and DJ-based music were among the youngest fans (see Table 3) and those least likely to have been divorced (see Table 5). However variations in divorce rates between the fans of other musical styles are much more difficult to explain simply in terms of age. For example, fans of adult pop and disco were of very similar mean ages, but 17.0 percent of the fans of adult pop had been divorced compared with only 10.8 percent of the fans of disco; fans of country and western music were the oldest in the present sample (see Table 3), but their divorce rate (of 17.1%) was comparable with that of the fans of adult pop (17.0%) who were almost 12 years younger on average. In a similar vein, it is perhaps unsurprising that Table 6 shows that the oldest groups of fans were among the most likely to be living with their romantic partner, although again there are some differences between different groups of fans that are difficult to explain in terms of this argument, given the similarity in their mean ages: for example, despite the similarity in their ages, 42.2 percent of indie fans live with their partner compared to only 25.2 percent of the fans of dance/house.

In addition to providing this information, participants were also asked to state the number of months for which they had lived with their romantic partner, and to provide Likert scale ratings for three further variables, namely the extent to which they preferred larger groups over one-to-one interactions; the extent to which they would like to have more friends; and the extent to which their current friends were outgoing. A separate one-way ANOVA was

carried out for each of these four variables to investigate any difference between the musical preference groups. These indicated that significant differences obtained between the musical preference groups for each of the variables except the second ($F(18, 1035) = 15.61$, $p < .001$; $F(18, 1995) = 1.44$, n.s.; $F(18, 2010) = 2.95$, $p < .001$; and $F(18, 2005) = 6.96$, $p < .001$ respectively). Homogeneous subsets of means (as indicated by Tukey HSD tests) for those variables giving rise to significant results are presented in Tables 6–7. The data presented in Table 6 concerning whether the participant is currently living with their romantic partner and has or wants to have children support those concerning the number of months for which participants had lived with their romantic partner and require no further discussion. Table 7 indicates that classical music fans were most satisfied with their existing number of friends whereas fans of hip-hop/rap, R&B, and dance/house music were the most eager to have more friends. Table 7 indicates that the latter three groups of fans, along with fans of current chart pop and DJ-based music, also had the most outgoing friends, whereas fans of musicals, classical music, opera, and country and western had the least outgoing friends.

This highlights a distinct pattern of results from this section of the questionnaire: at the risk of over-generalizing, responses seem to fall into three loose groupings, with those from the fans of country and western,

TABLE 7 *Homogeneous subsets of means of the extent to which participants would like to have more friends and the extent to which participants' friends are outgoing*

	More friends			Outgoing	
Musical preference	Set 1	Set 2		Set 1	Set 2
Classical	4.49		Musicals	5.74	
Blues	4.78	4.78	Classical	5.75	
Country & western	4.83	4.83	Opera	5.78	
Adult pop	4.84	4.84	Country & western	5.84	
Opera	4.90	4.90	Adult pop	5.88	5.88
Rock	4.99	4.99	Blues	5.95	5.95
Sixties pop	4.99	4.99	Sixties pop	5.99	5.99
Other pop	5.03	5.03	Rock	6.14	6.14
Jazz	5.08	5.08	Indie	6.35	6.35
Soul	5.12	5.12	Other pop	6.36	6.36
Musicals	5.22	5.22	Jazz	6.38	6.38
Other	5.27	5.27	Soul	6.54	6.54
DJ-based	5.28	5.28	Other	6.65	6.65
Disco	5.38	5.38	Disco	6.81	6.81
Current chart pop	5.53	5.53	R&B	7.13	7.13
Indie	5.63	5.63	Hip-hop/rap	7.21	7.21
Hip-hop/rap		5.85	Current chart pop	7.31	7.31
R&B		5.86	DJ-based	7.74	7.74
Dance/house		5.95	Dance/house		8.11

opera, musicals, sixties pop, adult pop, classical music, and blues being the most conservative in their relationships, responses from fans of hip-hop/rap, DJ-based music, and dance/house being the least conservative in their relationships (with the notable exception of their propensity towards homosexuality), and responses from the fans of other musical styles falling between those of the two other groups. Such a pattern of responses is inconsistent with the often-claimed dichotomy between classical and pop music: the present data seem to group together fans of classical music, adult pop, and sixties pop. Similarly, this pattern of responses is inconsistent with the often-claimed and more general dichotomy between high culture and low culture: the present data seem to group together fans of country and western with fans of opera. Rather the groupings of fans highlighted here seem more consistent with a distinction between musical styles that promote conservative versus liberal ideologies. Note that this conservative–liberal distinction cannot be regarded as rooted within simple age differences between the fans of different musical styles (such that older fans are more conservative than younger fans): the data presented in this section provide numerous examples of how groups of fans with similar mean ages are very different in terms of their scores on other variables. For example, fans of indie were of a very similar age to fans of e.g. hip-hop/rap, but tended to produce markedly different data.

LIVING ARRANGEMENTS

Three separate χ^2 tests were carried out to investigate any association between participants' musical preferences and eight respective aspects of their living arrangements. The first test showed a significant association with whether the participants owned their own home. The second test showed a significant association with the type of home in which the participants lived (and note that 70 participants who lived in bungalows were excluded from this analysis since they were too widely dispersed across the different musical styles). The third test showed a significant association with whether participants had spent more than half their life in the same TV region in which they were born. The resulting frequencies are shown in Tables 8–9. In addition to providing this information, participants were also asked to state the number of people who lived in their home in addition to themselves (and could include children, elderly relatives, etc.); how many of these people had a personal income in excess of £1000 per annum; and to provide a Likert scale rating of the extent to which they lived in an urban versus rural area. A series of three separate one-way ANOVAs showed that only the last of these three variables did not give rise to significant differences between the musical preference groups ($F(18, 2022) = 5.18$, $p < .001$; $F(18, 1967) = 3.28$, $p < .001$; and $F(18, 1992) = 1.11$, n.s., respectively). Homogeneous subsets of means for those variables giving rise to significant results (as indicated by Tukey HSD tests) are presented in Table 10.

TABLE 8 *Musical preference by whether participants own their own home and what type of home the participants live in (%)*

	Owns home	Lives in terrace	Lives in semi-detached	Lives in detached	Lives in flat
Opera	46 (76.7)	10 (16.4)	18 (29.5)	23 (37.7)	6 (9.8)
Country & western	56 (76.7)	13 (18.1)	37 (51.4)	16 (22.2)	3 (4.2)
Jazz	46 (64.8)	11 (15.7)	20 (28.6)	25 (35.7)	9 (12.9)
Rock	114 (59.1)	36 (18.8)	73 (38.0)	57 (29.7)	23 (12.0)
Current chart pop	61 (46.9)	32 (24.8)	52 (40.3)	29 (22.5)	11 (8.5)
R&B	45 (34.9)	40 (31.7)	48 (38.1)	24 (19.0)	13 (10.3)
Soul	64 (61.0)	25 (24.0)	33 (31.7)	30 (28.8)	12 (11.5)
Classical	121 (82.9)	20 (13.8)	41 (28.3)	55 (37.9)	17 (11.7)
Disco	93 (61.6)	35 (23.3)	59 (39.3)	45 (30.0)	7 (4.7)
Dance/house	38 (29.0)	31 (24.4)	54 (42.5)	26 (20.5)	11 (8.7)
Hip-hop/rap	15 (22.7)	19 (29.7)	15 (23.4)	22 (34.4)	7 (10.9)
Musicals	85 (70.8)	21 (17.6)	38 (31.9)	40 (33.6)	13 (10.9)
Blues	47 (72.3)	16 (25.4)	19 (30.2)	21 (33.3)	7 (11.1)
Sixties pop	87 (73.7)	22 (18.6)	48 (40.7)	29 (24.6)	10 (8.5)
Indie	50 (39.4)	26 (20.6)	51 (40.5)	31 (24.6)	13 (10.3)
Adult pop	123 (78.8)	30 (19.2)	56 (35.9)	55 (35.3)	13 (8.3)
DJ-based	16 (24.6)	14 (21.9)	19 (29.7)	20 (31.3)	11 (17.2)
Other pop	47 (62.7)	14 (18.7)	23 (30.7)	29 (38.7)	9 (12.0)
Other	24 (37.5)	14 (22.6)	21 (33.9)	14 (22.6)	13 (21.0)
	$\chi^2(18) = 284.61$, $p < .001$	$\chi^2(54) = 83.82$, $p < .01$			

TABLE 9 *'Have you spent more than half your life in the same TV region in which you were born?' by musical preference (%)*

	Yes
Opera	41 (67.2)
Country & western	46 (63.9)
Jazz	51 (71.8)
Rock	151 (78.6)
Current chart pop	108 (83.1)
R&B	105 (82.0)
Soul	76 (72.4)
Classical	101 (69.2)
Disco	119 (78.8)
Dance/house	100 (77.5)
Hip-hop/rap	50 (76.9)
Musicals	81 (67.5)
Blues	41 (63.1)
Sixties pop	91 (77.1)
Indie	98 (77.2)
Adult pop	116 (74.4)
DJ-based	45 (70.3)
Other pop	59 (78.7)
Other	49 (79.0)
	$\chi^2(18) = 32.11, p < .05$

Table 8 indicates that fans of opera, country and western, classical music, and adult pop were most likely to own their own home whereas fans of R&B, dance/house, hip-hop/rap, and DJ-based music were least likely to. Fans of opera, jazz, classical music, hip-hop/rap, and adult pop were most likely to live in a detached home (i.e. the most expensive type of housing); whereas R&B, hip-hop/rap, and blues fans were most likely to live in a terraced house, and fans of jazz, rock, DJ-based music, other pop, and other musical styles were most likely to live in a flat. Table 9 indicates that fans of blues and country and western were least likely to still live within the same TV region (i.e. same geographical area) in which they were born. Table 10 indicates that fans of country and western and opera lived with the fewest number of other people, whereas fans of hip-hop/rap lived with the greatest number of other people. Table 10 indicates that fans of jazz lived in households where the fewest number of people had an annual income in excess of £1000 per annum, whereas fans of hip-hop/rap scored highest in this respect. More generally, the data presented in this section indicate numerous differences in the living arrangements of the fans of different musical styles.

BELIEFS

Four separate χ^2 tests were carried out to investigate any association between participants' musical preferences and four respective aspects of their political

TABLE 10 *Homogeneous subsets of means of the number of other people living in the participant's home and the number of people living in the participant's home with an annual income in excess of £1000 per annum*

	Other people						£1000+			
Musical preference	Set 1	Set 2	Set 3	Set 4	Set 5		Set 1	Set 2	Set 3	Set 4
Country & western	2.49					Jazz	1.55			
Opera	2.49					Opera	1.67	1.67		
Jazz	2.63	2.63				Musicals	1.71	1.71	1.71	
Classical	2.69	2.69				Classical	1.71	1.71	1.71	
Sixties pop	2.81	2.81	2.81			Other pop	1.75	1.75	1.75	
Adult pop	2.85	2.85	2.85			Blues	1.78	1.78	1.78	
Musicals	2.86	2.86	2.86			Country & western	1.79	1.79	1.79	
Blues	2.88	2.88	2.88			Adult pop	1.82	1.82	1.82	1.82
Other pop	2.93	2.93	2.93	2.93		Disco	1.82	1.82	1.82	1.82
Rock	3.17	3.17	3.17	3.17		Other	1.84	1.84	1.84	1.84
Soul	3.19	3.19	3.19	3.19		Sixties pop	1.91	1.91	1.91	1.91
Indie	3.35	3.35	3.35	3.35	3.35	Rock	1.94	1.94	1.94	1.94
Disco	3.39	3.39	3.39	3.39	3.39	Current chart pop	1.95	1.95	1.95	1.95
Other	3.42	3.42	3.42	3.42	3.42	Indie	1.96	1.96	1.96	1.96
Current chart pop	3.48	3.48	3.48	3.48	3.48	DJ-based	2.03	2.03	2.03	2.03
R&B		3.71	3.71	3.71	3.71	Soul	2.07	2.07	2.07	2.07
Dance/house			3.86	3.86	3.86	R&B		2.13	2.13	2.13
DJ-based				4.03	4.03	Dance/house			2.22	2.22
Hip-hop/rap					4.33	Hip-hop/rap				2.36

TABLE 11 *Musical preference by participants' voting preferences (%)*

	Labour	Conservative	Liberal	Don't vote	No preference
Opera	20 (32.8)	21 (34.4)	5 (8.2)	6 (9.8)	5 (8.2)
Country & western	23 (32.9)	25 (35.7)	7 (10.0)	9 (12.9)	3 (4.3)
Jazz	23 (33.3)	23 (33.3)	8 (11.6)	3 (4.3)	9 (13.0)
Rock	53 (28.0)	45 (23.8)	25 (13.2)	36 (19.0)	28 (14.8)
Current chart pop	33 (26.6)	27 (21.8)	14 (11.3)	32 (25.8)	16 (12.9)
R&B	33 (27.0)	25 (20.5)	9 (7.4)	28 (23.0)	25 (20.5)
Soul	34 (33.0)	27 (26.2)	9 (8.7)	16 (15.5)	15 (14.6)
Classical	50 (36.2)	42 (30.4)	13 (9.4)	12 (8.7)	17 (12.3)
Disco	46 (31.5)	34 (23.3)	16 (11.0)	24 (16.4)	22 (15.1)
Dance/house	32 (27.4)	18 (15.4)	9 (7.7)	30 (25.6)	28 (23.9)
Hip-hop/rap	19 (29.7)	7 (10.9)	5 (7.8)	18 (28.1)	15 (23.4)
Musicals	38 (31.9)	35 (29.4)	11 (9.2)	18 (15.1)	15 (12.6)
Blues	23 (36.5)	18 (28.6)	7 (11.1)	6 (9.5)	8 (12.7)
Sixties pop	51 (45.5)	29 (25.9)	13 (11.6)	9 (8.0)	6 (5.4)
Indie	36 (28.8)	16 (12.8)	18 (14.4)	25 (20.0)	26 (20.8)
Adult pop	51 (34.0)	38 (25.3)	17 (11.3)	19 (12.7)	22 (14.7)
DJ-based	13 (20.6)	12 (19.0)	2 (3.2)	23 (36.5)	11 (17.5)
Other pop	18 (24.7)	18 (24.7)	7 (9.6)	16 (21.9)	14 (19.2)
Other	16 (25.0)	12 (18.8)	9 (14.1)	11 (17.2)	14 (21.9)

χ^2 (72) = 150.06, $p < .001$

TABLE 12 *Musical preference by whether the participant is vegetarian/vegan; religious affiliation; and whether the participants worship as regularly as their religion says they should (%)*

	Vegetarian/ vegan	None	Protestant	Catholic	Other	Worships as regularly as should
Opera	10 (17.2)	19 (31.7)	21 (35.0)	12 (20.0)	8 (13.4)	18 (43.9)
Country & western	9 (13.8)	17 (25.0)	25 (36.8)	14 (20.6)	12 (17.6)	13 (27.1)
Jazz	6 (9.1)	23 (34.3)	24 (35.8)	11 (16.4)	9 (13.4)	16 (34.0)
Rock	19 (10.2)	69 (37.1)	87 (46.8)	14 (7.5)	16 (8.7)	29 (25.0)
Current chart pop	17 (13.9)	38 (30.6)	48 (38.7)	16 (12.9)	22 (17.7)	19 (22.4)
R&B	22 (18.3)	42 (33.9)	34 (27.4)	14 (11.3)	34 (27.4)	12 (15.8)
Soul	23 (23.2)	37 (36.3)	37 (36.3)	12 (11.8)	16 (15.6)	12 (19.3)
Classical	17 (12.5)	42 (29.4)	62 (43.4)	20 (14.0)	3 (13.3)	33 (35.5)
Disco	10 (7.1)	40 (27.8)	62 (43.1)	18 (12.5)	24 (16.7)	12 (13.0)
Dance/house	15 (12.9)	52 (43.3)	39 (32.5)	8 (6.7)	21 (17.4)	11 (17.2)
Hip-hop/rap	10 (16.1)	20 (32.3)	12 (19.4)	5 (8.1)	25 (40.3)	7 (18.4)
Musicals	11 (9.5)	28 (23.3)	58 (48.3)	17 (14.2)	17 (14.1)	37 (39.8)
Blues	8 (12.9)	20 (30.8)	26 (40.0)	12 (18.5)	7 (10.7)	11 (27.5)
Sixties pop	9 (8.0)	41 (36.0)	46 (40.4)	15 (13.2)	12 (10.6)	13 (19.7)
Indie	18 (15.3)	55 (44.4)	53 (42.7)	10 (8.1)	6 (4.8)	15 (24.2)
Adult pop	12 (8.3)	45 (30.0)	70 (46.7)	20 (13.3)	15 (10.0)	20 (21.3)
DJ-based	4 (7.0)	33 (55.0)	15 (25.0)	7 (11.7)	5 (8.4)	4 (20.0)
Other pop	6 (8.2)	27 (38.6)	23 (32.9)	6 (8.6)	14 (20.0)	8 (18.6)
Other	9 (14.5)	21 (33.9)	18 (29.0)	10 (16.1)	14 (21.0)	16 (41.0)
	χ^2 (18) = 31.36, $p < .05$	χ^2 (54) = 138.95, $p < .001$				χ^2 (18) = 49.30, $p < .001$

and moral beliefs. The first test showed a significant association with the political party for which the participant usually voted (and note that this analysis excluded 50 participants who voted for an 'Other' party since these people were too widely dispersed across the musical preference groups to allow analysis). The second test showed a significant association with whether the participant was vegetarian/vegan. The third test showed a significant association with the religion with which participants associated themselves most closely. The fourth test showed a significant association with whether participants who were religious worshipped as regularly as their religion said they should. The resulting frequencies are shown in Tables 11 and 12. Table 11 indicates that fans of country and western, opera, and jazz were most likely to vote for the most right-wing of Britain's main political parties, the Conservatives. This is consistent with the earlier assertion that these fans are more generally among the most conservative within the present sample. In contrast, fans of rock, indie, and other music styles were most likely to vote for what is at present arguably Britain's most left-wing main political party, the Liberal Democrats. Table 12 indicates that fans of soul were most likely to be vegetarian/vegan, whereas fans of disco and DJ-based music were least likely to be. Table 12 indicates that fans of dance/house, indie, and DJ-based music were most likely not to be religious, whereas fans of country and western, classical music, disco, and musicals were least likely not to be religious (i.e. most likely to be religious); fans of rock, musicals, and adult pop were most likely to be Protestant; fans of opera and country and western were most likely to be Catholic; and fans of R&B and hip-hop/rap were most likely to follow other religions. Table 12 shows that of those participants who were religious, fans of opera, musicals, and other musical styles, were most likely to worship as regularly as their religion said they ought, whereas fans of disco were least likely to worship as regularly as they ought.

Participants were asked to state whether or not they regularly recycled each of glass, paper, aluminium cans, plastic, and old clothes. A score of 1 was awarded for each of these items recycled and a total was calculated for each participant. An ANOVA was carried out to test for any difference between the musical preference groups in these total recycling scores. The result of this was significant ($F(18, 2019) = 2.77$, $p < .001$) and homogeneous subsets of means are provided in Table 13. These means indicate that fans of country and western, sixties pop, classical music, and opera were most likely to recycle whereas fans of DJ-based music, hip-hop/rap, and R&B were least likely to recycle, contrary again to their liberal stereotype.

Participants were then asked to provide ratings on Likert scales concerning 11 particular socio-political issues. A separate one-way ANOVA was carried out for each issue, with ratings indicating a significant difference between the musical preference groups on whether they believed that taxes

TABLE 13 *Homogeneous subsets of means of total recycling scores*

Musical preference	Set 1	Set 2	Set 3
DJ-based	1.40		
Hip-hop/rap	1.56	1.56	
R&B	1.67	1.67	
Indie	1.79	1.79	1.79
Dance/house	1.82	1.82	1.82
Current chart pop	1.83	1.83	1.83
Other	1.84	1.84	1.84
Disco	1.87	1.87	1.87
Rock	1.99	1.99	1.99
Blues	2.00	2.00	2.00
Other pop	2.01	2.01	2.01
Adult pop	2.04	2.04	2.04
Soul	2.04	2.04	2.04
Musicals	2.16	2.16	2.16
Jazz	2.18	2.18	2.18
Country & western		2.25	2.25
Sixties pop		2.31	2.31
Classical		2.37	2.37
Opera			2.53

should be raised in order to pay for improved public services ($F(18, 1957) = 3.64$, $p < .001$); whether they believed that the government should do more to exploit alternative energy sources ($F(18, 1944) = 3.62$, $p < .001$); whether they believed that Scotland should be granted full independence from the UK should most Scots want it ($F(18, 1922) = 1.67$, $p < .05$); whether they believed that Britain should enter the Euro if the economic conditions were right ($F(18, 1919) = 1.76$, $p < .05$); whether they believed that nuclear weapons reduce the risk of international conflict ($F(18, 1907) = 3.09$, $p < .001$); whether they believed that the government should pay more attention to environmental issues ($F(18, 1918) = 1.92$, $p < .05$); and whether they believed Britain should retain a state-funded National Health Service ($F(18, 1929) = 4.30$, $p < .001$). Homogeneous subsets of means for those variables giving rise to significant results (as indicated by Tukey HSD tests) are presented in Tables 14–15. One-way ANOVAs indicated no significant differences between the musical preference groups on ratings of whether they believed that the USA's foreign policy was too aggressive ($F(18, 1873) = 1.47$, n.s.); whether they believed that Britain should play a more active role in international relations ($F(18, 1915) = 1.25$, n.s.); whether they believed that Republicans in Northern Ireland should be favoured over Unionists ($F(18, 1781) = 1.06$, n.s.); and whether they believed children should be taught in separate classes on the basis of their academic ability ($F(18, 1932) = 1.06$, n.s.).

TABLE 14 *Homogeneous subsets of means of whether taxation should be raised to pay for improved public services; whether the government should do more to exploit alternative energy sources; and whether Scotland should be granted full independence if desired by the population*

	Tax				Energy					Scotland	
Musical preference	Set 1	Set 2	Set 3		Set 1	Set 2	Set 3	Set 4		Set 1	Set 2
R&B	4.64			Hip-hop/rap	5.48				Musicals	5.62	
Hip-hop/rap	4.68			R&B	5.72	5.72			Sixties pop	5.79	5.79
Current chart pop	4.85	4.85		Current chart pop	5.78	5.78	5.78		Opera	5.92	5.92
DJ-based	4.85	4.85		Other pop	5.95	5.95	5.95	5.95	Jazz	6.00	6.00
Dance/house	5.03	5.03	5.03	DJ-based	6.20	6.20	6.20	6.20	Adult pop	6.14	6.14
Disco	5.19	5.19	5.19	Dance/house	6.32	6.32	6.32	6.32	Rock	6.14	6.14
Other pop	5.28	5.28	5.28	Adult pop	6.33	6.33	6.33	6.33	Soul	6.16	6.16
Country & western	5.31	5.31	5.31	Disco	6.33	6.33	6.33	6.33	Disco	6.20	6.20
Musicals	5.41	5.41	5.41	Musicals	6.35	6.35	6.35	6.35	Other	6.28	6.28
Soul	5.53	5.53	5.53	Rock	6.39	6.39	6.39	6.39	Classical	6.33	6.33
Sixties pop	5.73	5.73	5.73	Other	6.42	6.42	6.42	6.42	Hip-hop/rap	6.38	6.38
Rock	5.86	5.86	5.86	Soul	6.51	6.51	6.51	6.51	Current chart pop	6.44	6.44
Other	5.90	5.90	5.90	Sixties pop	6.67	6.67	6.67	6.67	Other pop	6.44	6.44
Adult pop	5.91	5.91	5.91	Country & western	6.71	6.71	6.71	6.71	Country & western	6.48	6.48
Indie	6.02	6.02	6.02	Opera		6.82	6.82	6.82	Dance/house	6.79	6.79
Jazz	6.03	6.03	6.03	Blues		6.95	6.95	6.95	DJ-based	6.97	6.97
Blues	6.05	6.05	6.05	Classical			7.05	7.05	Indie	7.05	7.05
Classical		6.29	6.29	Indie				7.08	R&B	7.09	7.09
Opera			6.37	Jazz				7.21	Blues		7.47

TABLE 15 *Homogeneous subsets of means of whether the UK should join the Euro if the economic conditions were favourable; whether nuclear weapons discourage international conflict; whether the government should pay more attention to environmental/green issues; and whether Britain should retain state-funded health care*

	Euro		Nuclear		Green		Health				
Musical preference	Set 1		Set 1		Set 1		Set 1	Set 2	Set 3	Set 4	Set 5
Musicals	3.87	Other	4.16	Other pop	6.06	Hip-hop/rap	7.06				
Current chart pop	3.91	Dance/house	4.20	Hip-hop/rap	6.10	Dance/house	7.30	7.30			
Country & western	3.98	Other pop	4.34	R&B	6.21	R&B	7.38	7.38	7.38		
Adult pop	4.14	R&B	4.36	DJ-based	6.29	DJ-based	7.49	7.49	7.49	7.49	
Disco	4.15	Current chart pop	4.37	Dance/house	6.40	Disco	8.12	8.12	8.12	8.12	8.12
Rock	4.18	Hip-hop/rap	4.48	Other	6.41	Adult pop	8.15	8.15	8.15	8.15	8.15
Sixties pop	4.25	Disco	4.52	Current chart pop	6.58	Rock	8.18	8.18	8.18	8.18	8.18
Other	4.30	Opera	4.55	Musicals	6.63	Other pop	8.24	8.24	8.24	8.24	8.24
Classical	4.32	DJ-based	4.65	Opera	6.72	Current chart pop	8.25	8.25	8.25	8.25	8.25
R&B	4.34	Jazz	5.06	Jazz	6.72	Jazz		8.34	8.34	8.34	8.34
Other pop	4.36	Adult pop	5.07	Blues	6.75	Opera		8.37	8.37	8.37	8.37
DJ-based	4.54	Soul	5.15	Disco	6.83	Other		8.42	8.42	8.42	8.42
Opera	4.71	Rock	5.20	Soul	6.87	Soul		8.43	8.43	8.43	8.43
Blues	4.73	Indie	5.20	Adult pop	6.90	Indie		8.47	8.47	8.47	8.47
Dance/house	4.81	Classical	5.29	Classical	6.91	Sixties pop		8.49	8.49	8.49	8.49
Jazz	4.85	Musicals	5.34	Rock	6.93	Blues			8.61	8.61	8.61
Soul	4.89	Country & western	5.44	Sixties pop	6.93	Classical				8.64	8.64
Hip-hop/rap	4.90	Sixties pop	5.49	Country & western	7.20	Musicals				8.70	8.70
Indie	5.43	Blues	5.55	Indie	7.33	Country & western					8.96

Table 14 indicates that fans of opera and classical music were most in favour of raising taxation to pay for improved public services, whereas fans of R&B, hip-hop/rap, current chart pop, and DJ-based music were least in favour of increasing taxes. Fans of jazz, indie, classical music, blues, and opera agreed most strongly that the government should do more to exploit alternative energy sources, whereas fans of hip-hop/rap, R&B, and current chart pop disagreed most with this assertion. Fans of blues were most likely to agree with Scottish independence whereas fans of musicals were least likely to. Table 15 indicates that fans of indie, hip-hop/rap, soul, and jazz were most likely to believe that the UK should join the Euro whereas fans of musicals, current chart pop, country and western, and adult pop were least likely to. Fans of blues, sixties pop, country and western, and musicals were most likely to believe that nuclear weapons discourage international conflict whereas fans of other musical styles, dance/house, other pop music styles, and R&B were least likely to. Fans of indie, country and western, sixties pop, and rock were most likely to believe that the government should pay more attention to environmental issues, whereas fans of other pop music styles, hip-hop/rap, R&B, DJ-based music, and dance/house were least likely to. Fans of country and western, musicals, classical music, and blues were more likely than most to believe that state-funded health care should be retained, whereas fans of hip-hop/rap, dance/house, R&B, and DJ-based music were least likely to believe in this.

At the risk of over-generalizing, as with previous sections of the questionnaire, participants' responses to items concerning their beliefs seem to fall into three loose groupings. Again there seems to be some similarity in the responses of fans of country and western, opera, musicals, sixties pop, adult pop, classical music, and blues; and between the responses of fans of hip-hop/rap, DJ-based music, and dance/house. Furthermore there was some evidence that these two sets of fans could be distinguished in terms of their degree of conservatism. Fans of hip-hop/rap, DJ-based music, and dance/house were less likely to be religious. Similarly, fans of country and western, opera, musicals, sixties pop, adult pop, classical music, and blues were generally more likely to be religious, and to worship as regularly as they should. However, fans of hip-hop/rap, DJ-based music, and dance/house were no more likely than most to be vegetarian or to vote for liberal political parties, and were among the least likely groups of fans to agree with liberal beliefs such as increased taxation to pay for public services, exploitation of alternative energy sources, and state-funded health care. In short, although the fans of 'problem' musical styles had some liberal beliefs their responses also indicated a rather anti-social element consistent with previous research concerning their elevated level of delinquency. In contrast, fans of country and western, opera, musicals, sixties pop, adult pop, classical music, and blues were among the most likely to agree with these pro-social beliefs.

CRIME

Three separate χ^2 tests were carried out to investigate any association between participants' musical preferences and three respective aspects of their criminal behaviour. The first test showed a significant association with whether the participant had ever received a penalty for a minor motoring offence. The second test showed a significant association with whether the participant had ever been arrested. The third test showed a significant association with whether the participant had ever committed an act which, had it been detected by police, would have led to their arrest. The resulting frequencies are shown in Table 16. Participants were also asked to state whether they had ever tried each of solvents, temazepam, psilocybin, amphetamine, LSD, ecstasy, cocaine, heroin, magic mushrooms, or any other illegal drugs. Participants were also asked to state whether they had ever tried narium: this is a fictional drug and any participant who stated that they had tried it ($n = 7$) was excluded from further analyses concerning drug usage. A score of 1 was awarded for each type of drug tried and a total was calculated for each participant. An ANOVA was carried out to test for any difference between the musical preference groups in these total drug use scores. The result of this was significant ($F(18, 1929) = 7.68$, $p < .001$) and homogeneous subsets of means are provided in Table 17. The number of fans within each musical preference group who had tried each of the different types of drugs is shown in Table 18. Finally, participants were asked to state if they had ever tried cannabis and if they had ever tried any illegal drugs, with χ^2 tests indicating a significant association between both of these and musical preference (χ^2 (18) = 101.01, $p < .001$ and χ^2 (18) = 151.39, $p < .001$, respectively). The resulting frequencies from these tests are shown in Table 18.

Table 16 indicates that fans of R&B, hip-hop/rap, and DJ-based music were least likely of all the participants to drive, although this is perhaps attributable to their age (see Table 3). However, despite the fact that they were much older, fans of country and western, other musical styles, and sixties pop were also relatively unlikely to drive. Furthermore, fans of musicals seem to stand out as having been relatively unlikely to have received a driving penalty. It is also worth noting that despite the claims of previous studies, and their delinquent stereotype, fans of 'problem' musical styles such as hip-hop/rap and rock were no more likely than most to have received a driving penalty. A similar pattern of findings obtained when considering whether participants had been arrested. Fans of rock music were among those fans least likely to have been arrested; although fans of hip-hop/rap were among those more likely to have been arrested, the relevant percentage was no greater than for fans of blues and perhaps not a great deal higher than for fans of country and western. However, fans of dance/house, hip-hop/rap, indie, and DJ-based music stand out much more when considering whether they had ever committed an 'arrestable' act. The most likely explanation of

TABLE 16 *Musical preference by whether the participant has ever received a minor motoring penalty; whether the participant has ever been arrested; and whether the participant has ever committed an act that would have led to arrest, had it been detected (%)*

	Do not drive	Received driving penalty	Has been arrested	Committed 'arrestable' act
Opera	8 (13.6)	27 (45.8)	5 (8.5)	12 (20.3)
Country & western	13 (19.1)	31 (45.6)	8 (11.6)	18 (26.5)
Jazz	10 (14.3)	26 (37.1)	7 (10.1)	27 (38.6)
Rock	33 (17.4)	68 (35.8)	13 (6.8)	62 (32.6)
Current chart pop	21 (16.5)	36 (28.3)	2 (1.6)	36 (28.3)
R&B	26 (21.0)	45 (36.3)	11 (8.7)	49 (39.5)
Soul	13 (12.7)	45 (44.1)	8 (7.8)	38 (36.9)
Classical	22 (15.6)	64 (45.4)	8 (5.6)	35 (25.2)
Disco	20 (13.8)	61 (42.1)	6 (4.1)	37 (25.2)
Dance/house	18 (14.9)	47 (38.8)	12 (9.8)	70 (56.9)
Hip-hop/rap	20 (32.8)	21 (34.4)	9 (14.1)	34 (53.1)
Musicals	25 (21.2)	27 (22.9)	4 (3.4)	21 (17.9)
Blues	3 (4.6)	32 (49.2)	9 (14.1)	21 (33.3)
Sixties pop	23 (20.2)	45 (39.5)	10 (8.8)	33 (29.7)
Indie	19 (15.3)	46 (37.1)	7 (5.6)	68 (54.8)
Adult pop	11 (7.3)	66 (43.7)	10 (6.5)	42 (27.6)
DJ-based	15 (25.4)	19 (32.2)	7 (11.7)	39 (67.2)
Other pop	10 (13.7)	31 (42.5)	3 (4.1)	23 (31.9)
Other	18 (28.6)	18 (28.6)	8 (12.7)	29 (46.8)
	χ^2 (36) = 73.47, $p < .001$		χ^2 (18) = 31.00, $p < .05$	χ^2 (18) = 131.40, $p < .001$

TABLE 17 *Homogeneous subsets of means of total drug use scores*

	Set 1	Set 2	Set 3	Set 4	Set 5	Set 6
Musicals	.10					
Adult pop	.13					
Rock	.16	.16				
Classical	.20	.20				
Current chart pop	.23	.23	.23			
Sixties pop	.27	.27	.27			
Disco	.27	.27	.27			
Other pop	.32	.32	.32	.32		
Country & western	.36	.36	.36	.36		
Blues	.39	.39	.39	.39	.39	
Opera	.45	.45	.45	.45	.45	
Jazz	.52	.52	.52	.5	.52	
R&B	.63	.63	.63	.63	.62	
Soul	.67	.67	.67	.67	.67	
Indie		.81	.81	.81	.81	.81
Other			.87	.87	.87	.87
Dance/house				.94	.94	.94
Hip-hop/rap					1.05	1.05
DJ-based						1.41

these higher percentages is provided by Table 17 which indicates that fans of musicals, adult pop, rock, and classical music had tried the narrowest range of drugs whereas fans of dance/house, hip-hop/rap, DJ-based music had tried the widest.

Table 18 illustrates that although fans of dance/house, hip-hop/rap, DJ-based had tried the widest range of drugs, they still very much had 'drugs of choice' that they were particularly likely to try (i.e. amphetamine, LSD, and ecstasy) whereas they seemed relatively uninterested in other drugs (e.g. heroin). More simply, there is evidence that particular types of drugs are associated with particular musical subcultures. However, although different groups of fans were differentially likely to have tried cannabis, it is also worth noting that a considerable proportion of the fans of *all* the musical styles considered in the present research had tried this drug (including approximately a quarter of the fans of opera and classical music). Similarly, although 12.3 percent of hip-hop/rap fans had tried magic mushrooms, so had 12.3 percent of opera fans and 12.9 percent of soul fans. In short, although the fans of dance/house, hip/hop/rap, and DJ-based music had tried a greater range of drugs, it would be wrong to assume that these fans are the only ones with an interest in them.

TABLE 18 *Musical preference by whether participants have ever tried solvents, temazepam, psilocybin, amphetamine, LSD, ecstasy, cocaine, heroin, magic mushrooms, cannabis, and no drugs (%)*

	Solvents	Temazepam	Psilocybin	Amphetamine	LSD	Ecstasy
Opera	1 (1.8)	1 (1.8)	1 (1.8)	5 (8.8)	4 (7.1)	3 (5.3)
Country & western	0 (0)	3 (4.3)	1 (1.4)	7 (10.1)	2 (2.9)	2 (2.9)
Jazz	4 (5.8)	1 (1.4)	0 (0)	7 (10.1)	7 (10.1)	4 (6.0)
Rock	5 (2.7)	1 (0.5)	1 (0.5)	6 (3.3)	5 (2.7)	7 (3.8)
Current chart pop	1 (0.8)	3 (2.3)	1 (0.8)	8 (6.2)	4 (3.1)	6 (4.7)
R&B	7 (5.6)	6 (4.7)	0 (0)	14 (11.0)	9 (7.1)	19 (15.0)
Soul	6 (5.9)	3 (3.0)	1 (1.0)	15 (14.9)	10 (9.9)	11 (11.1)
Classical	0 (0)	1 (0.7)	0 (0)	6 (4.4)	5 (3.6)	6 (4.4)
Disco	4 (2.8)	4 (2.8)	1 (0.7)	13 (9.1)	3 (2.1)	6 (4.2)
Dance/house	4 (3.1)	7 (5.4)	6 (9.1)	25 (19.4)	19 (14.7)	27 (20.9)
Hip-hop/rap	8 (12.5)	6 (9.2)	1 (1.5)	11 (16.9)	10 (15.4)	12 (18.5)
Musicals	1 (0.9)	1 (0.9)	0 (0)	3 (2.8)	0 (0)	3 (2.7)
Blues	1 (1.6)	1 (1.6)	2 (3.3)	5 (8.1)	5 (8.1)	2 (3.2)
Sixties pop	0 (0)	1 (0.9)	0 (0)	10 (8.9)	5 (4.5)	3 (2.7)
Indie	7 (5.7)	2 (1.6)	1 (0.8)	22 (17.9)	11 (8.9)	19 (15.4)
Adult pop	1 (0.7)	3 (2.0)	1 (0.7)	5 (3.3)	3 (2.0)	5 (3.3)
DJ-based	4 (6.3)	4 (6.3)	5 (7.9)	18 (29.0)	11 (17.5)	20 (31.7)
Other pop	0 (0)	3 (3.9)	0 (0)	8 (10.5)	3 (3.9)	5 (6.6)
Other	6 (9.5)	6 (9.5)	2 (3.2)	11 (17.5)	7 (11.1)	8 (12.7)

Continued

TABLE 18 *Continued*

	Cocaine	Heroin	Magic mushrooms	Cannabis	No drugs
Opera	3 (5.3)	0 (0)	7 (12.3)	14 (24.6)	40 (71.4)
Country & western	4 (5.8)	2 (2.9)	4 (5.8)	16 (23.2)	47 (68.1)
Jazz	7 (10.1)	0 (0)	5 (7.2)	27 (39.1)	38 (55.1)
Rock	4 (2.2)	1 (0.5)	9 (4.9)	63 (34.2)	112 (61.2)
Current chart pop	7 (5.5)	2 (1.6)	5 (3.9)	34 (26.6)	74 (57.8)
R&B	15 (11.8)	0 (0)	8 (6.3)	52 (40.9)	48 (38.1)
Soul	13 (12.9)	2 (2.0)	13 (12.9)	42 (41.6)	51 (50.5)
Classical	4 (2.9)	2 (1.5)	3 (2.2)	37 (27.0)	92 (67.2)
Disco	4 (2.8)	1 (0.7)	12 (8.4)	40 (28.0)	93 (65.0)
Dance/house	20 (15.5)	3 (2.3)	16 (12.4)	62 (48.1)	48 (37.5)
Hip-hop/rap	9 (13.8)	1 (1.5)	8 (12.3)	27 (41.5)	18 (28.1)
Musicals	2 (1.9)	0 (0)	1 (0.9)	22 (19.8)	85 (76.6)
Blues	4 (6.5)	2 (3.2)	3 (4.8)	21 (33.9)	41 (66.1)
Sixties pop	3 (2.7)	1 (0.9)	6 (5.4)	41 (36.6)	67 (59.8)
Indie	8 (6.5)	2 (1.6)	12 (9.8)	73 (58.9)	44 (36.1)
Adult pop	6 (4.0)	1 (0.7)	4 (2.7)	42 (28.0)	101 (67.3)
DJ-based	18 (28.6)	4 (6.3)	10 (15.9)	40 (63.5)	17 (27.0)
Other pop	3 (3.9)	0 (0)	2 (2.6)	24 (31.6)	47 (61.8)
Other	6 (9.5)	4 (6.3)	5 (7.9)	22 (34.9)	36 (57.1)

Conclusion

The findings described here indicate numerous associations between participants' musical preferences and various aspects of their interpersonal relationships, living arrangements, beliefs and criminal behaviour. As such, they suggest that musical preference is a means of differentiating the life-styles of particular groups of fans. There was also a considerable amount of evidence for the more specific assertion that it might be possible to differentiate groups of fans along a liberal–conservative dichotomy such that fans of 'problem' music should evidence liberal yet occasionally anti-social lifestyles and beliefs, whereas fans of classical music and other styles should evidence relatively conservative, law-abiding lifestyles.

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ADRIAN C. NORTH gained his PhD in music psychology in 1996. He is currently a Senior Lecturer in Psychology at the University of Leicester and is interested in music and consumer behaviour, music in adolescence, and experimental aesthetics.
Address: School of Psychology, Henry Wellcome Building, University of Leicester, Lancaster Road, Leicester LE1 9HN, UK. [acn5@le.ac.uk]

DAVID J. HARGREAVES is Professor of Education, Froebel Research Fellow and Director of the Centre for International Research on Creativity and Learning in Education at Roehampton University. He has been Editor of *Psychology of Music* and Chair of the Research Commission of the International Society for Music Education (ISME). His research covers various areas of the social and developmental psychology of music and music education.
Address: Centre for International Research on Creativity and Learning in Education (CIRCLE), Roehampton University, Southlands College, Roehampton Lane, London SW15 5SL, UK. [email: d.j.hargreaves@roehampton.ac.uk]