Gap between Liking and Listening to Highbrow Music: Examining the Role of the Breadth of Taste, Absorption in Music and Cultural Capital

By Yevhen Voronin

University of Cologne

Abstract- People might like many types of music equally, but they cannot listen to all the music that they prefer with the same frequency. The behavioural pattern requires the selection process. Therefore, the gap between the emotional and behavioural dimensions occurs. This paper focuses on highbrow (sophisticated) music and examines the contribution of three predictors to the gap: 1) the breadth of tastes, 2) absorption in music and 3) cultural capital.

By estimating the originally collected dataset among students at the National University of "Kyiv-Mohyla Academy", the factor analysis shows that three genres reflect sophisticated music in the sample – classical music, jazz and R&B/soul/blues. The gap between the degree of liking and listening is precisely the highest for them.

Keywords: musical preferences, cultural omnivorousness, musical omnivorousness, cultural capital, absorption in music, highbrow music, sophisticated music, legitimate music, breadth of taste, gap between liking and listening to highbrow music.

GJHSS-C Classification: FOR Code: 200299

GAPBETWEENLIKINGANDLISTENINGTOHIGHBROWMUSICEXAMININGTHEROLEOFTHEBREADTHOFTASTEABSORPTIONINMUSICANDCULTURALCAPITAL

Strictly as per the compliance and regulations of:

Gap between Liking and Listening to Highbrow Music: Examining the Role of the Breadth of Taste, Absorption in Music and Cultural Capital

Yevhen Voronin

Abstract- People might like many types of music equally, but they cannot listen to all the music that they prefer with the same frequency. The behavioural pattern requires the selection process. Therefore, the gap between the emotional and behavioural dimensions occurs. This paper focuses on highbrow (sophisticated) music and examines the contribution of three predictors to the gap: 1) the breadth of tastes, 2) absorption in music and 3) cultural capital.

By estimating the originally collected dataset among students at the National University of "Kyiv-Mohyla Academy", the factor analysis shows that three genres reflect sophisticated music in the sample – classical music, jazz and R&B / soul / blues. The gap between the degree of liking and listening is precisely the highest for them.

The regression analysis shows that the higher number of liked genres increase the gap for highbrow music, while the higher number of frequently listened genres decrease the gap. Higher absorption in music, as an individual-level characteristic of the emotional responses to the music, tends to (almost) significantly increase the gap. Indicators of cultural capital, in turn, bears no considerable effects with one exemption.

Keywords: musical preferences, cultural omnivorousness, musical omnivorousness, cultural capital, absorption in music, highbrow music, sophisticated music, legitimate music, breadth of taste, gap between liking and listening to highbrow music.

Introduction

Research in cultural sociology shows that musical tastes (or specific combinations of them, or breadth of preferences) can reflect the position in the social structure (Bourdieu 1984; Peterson 1992). However, the composition of the construct of musical tastes and its complexity tends to be underestimated in contemporary research. In turn, musical preferences can unfold in three components: 1) Cognitive aspect as knowledge of a specific musical domain; 2) Emotional feedback that indicates the degree of liking; 3) Behavioural practices that indicate the frequency of the engagement patters (such as listening). At the same time, people might like many types of music equally, but they cannot listen to all the music they prefer with the same frequency. Hence, the behavioural pattern requires mostly the selection process. In other words, people both listen and do not listen to the music they "like" according to their decisions.

Considering music as an indicator or a product of social stratification (e.g. Bourdieu 1984; Peterson 1992; Richard A. Peterson and Kern 1996; Peterson and Simkus 1992; Prior 2013), some genres in a specific cultural domain can be considered as highbrow or sophisticated. This taste can be related to the relatively higher classes in the social structure (Bourdieu 1984). Therefore, we assume that musical preferences can be deformed due to different factors such as social desirability and visualised by the gap between emotional and behavioural dimensions of musical taste. By focusing on sophisticated (highbrow) music, this paper raises the question: "What distinguishes those people who select not to listen to highbrow music when they report to like it from people who indicate relatively perfect correspondence between two dimensions. In other words, for whom the gap between degree of liking highbrow musical genres and degree of listening to them is rather bigger or smaller.

This study estimates the contribution of main aspects that make differences in cultural sociology to the gap between emotional and behavioural components of musical preferences: 1) The breadth of music people like and listen to as two indicators of cultural omnivorousness (Omnivore-Univore Thesis: Peterson 1992); 2) The level of absorption in music as an indicator of individual emotional response to music (Sandstrom and Russo 2013); 3) Cultural capital (Distinctions: Bourdieu 1984), mainly embedded characteristics as parents' education and behavioural sophisticated patterns. For the effect estimation, an original dataset collected on students from the National University of "Kyiv-Mohyla Academy" (Kyiv, Ukraine) is analysed.

This paper enhances the common understanding of musical preferences and inconsistency between emotional and behavioural dimensions. The contribution reflects two perspectives: 1) in-depth research by estimating potential correlates of the gap between degree of liking and listening to highbrow music; 2) debates on cultural omnivorousness by assessing the role of being omnivore from emotional and behavioural viewpoints. From a broader perspective, this research opens a new framework for

Author: Master's student, University of Cologne, Cologne, Germany; Bachelor's degree in Sociology, National University of "Kyiv-Mohyla Academy", Kyiv, Ukraine. e-mails: yvoronin@smail.uni-koeln.de, yevhen.voronin@gmail.com

future development in cultural sociology and reveals a research significance of the different dimensions of the preferences in music.

I. Theoretical Framework

a) Musical preferences and highbrow genres

Musical preferences are connected to personal and social values, identity, and other individual or social aspects (Horsfall, Meij, and Probstfield 2014). Focusing on social stratification, Bourdieu's class theory of taste suggests that cultural preferences reflect (and produce) the positions in the hierarchical social structure (Bourdieu 1984). Habitus, as a navigator, adapts tastes to the aesthetic criteria for a specific class. For example, high positions can correspond to legitimate cultural patterns such as liking classical or jazz music. Hence, the term "highbrow" music reflects the music that is preferred by relatively high-classes. However, the distinctions can appear not only between different music but also within a specific genre (Frith 1999).

The audience, nonetheless, can perceive music from different perspectives (Rentfrow and Gosling 2003:1241). Even the categories of the analysis differ across research, focusing on genres (Bonneville-Roussy et al. 2013; Chung, Greasley, and Hu 2019; Elvers et al. 2015), specific compositions (Dixon 1980), general attributes (Finnas 1987; Schwartz and Fouts 2003) or a combination of several dimensions (George et al. 2007). Sociologists P. Rentfrow and I. Gosling (2003:1241) note that musical tastes should be measured in the categories that people are guided by when assessing preferences in everyday life. The genre characteristics represent one optimal solution (Prior 2013). Fundamental limitations of this approach are that it provides only a "generalised picture of actors' musical tastes and no means of assessing the functional role of music in real lives" (Rimmer 2012:313) and preassumes a singular hierarchy of the cultural legitimacy (Rimmer 2012:314). Additionally, the categories should consider and reflect the features of the cultural domain. Therefore, a list of genres or tracks that represents certain genres differs across various research (e.g. Bonneville-Roussy et al. 2013; Chung et al. 2019; Elvers et al. 2015; George et al. 2007).

P. Rentfrow and I. Gosling constructed STOMP (14 genres), and STOMP-Revised (23 genres) scales to measure latent dimensions of musical preferences (Rentfrow et al. 2012; Rentfrow, Goldberg, and Levitin 2011; Rentfrow and Gosling 2003, 2013). The original study finds 4-factor model and combines genres into: Reflective and Complex (blues, jazz, classical, and folk music), Intense and Rebellious (rock, alternative, and heavy metal), Upbeat and Conventional (country, soundtrack, religious, and pop) and Energetic and Rhythmic (rap/hip-hop, soul/funk, and electronica/ dance) groups (Rentfrow and Gosling 2003).

The subsequent research proves a better fit of 5-factor solution using the revised questionnaire (Rentfrow et al. 2011). Now 23 genres are combined into these five categories: Mellow: (electronica/dance, new age, world), Unpretentious (pop, country, religious), Sophisticated (blues, jazz, bluegrass, folk, classical, gospel, opera), Intense (rock, punk, alternative, heavy metal), Contemporary (rap, soul/r&b, funk, reggae). This model is called MUSIC and proves to be a robust framework to capture musical tastes (Rentfrow et al. 2012).

In the mentioned research on musical preferences, highbrow genres are unified into Sophisticated or Reflective and Complex dimensions. Regardless of the measurement, perception of certain cultural products in terms of social stratification can differ in cultural domains. As an illustration, Bennet et al (Bennett et al. 2009) indicates a decline of symbolic value related to classical music in the cultural domain in the United Kingdom. In the following subchapters, a view on sophisticated (highbrow) music is analysed from different perspectives.

b) Cultural omnivorousness

The first perspective of the analysis is *the role of the breadth* of personal tastes that conceptualised as cultural (or musical) omnivorousness in various studies. The concept is introduced by R. Peterson (1992) by showing that people who occupy high-status positions in the society tends to be omnivore in their tastes when lower positions follow a snobbish orientation (Peterson 1992; Richard A. Peterson and Kern 1996; Peterson and Simkus 1992). To some extent, it contradicts R. Bourdioue's Distinction theory (Bourdieu 1984) and offers a new view on the relations between social stratification and cultural tastes. Some empirical research has supported to some extent the fundamental assumption about a shift towards the "univore-omnivore" cleavage in taste (e. g. ter Bogt et al. 2003; Chan and Goldthorpe 2007; García-Álvarez, Katz-Gerro, and López-Sintas 2007).

Nevertheless, there is no consensus on the conceptualisation and operationalisation of the concept (Hazır and Warde 2015; Peterson 2005). A simple breadth of tastes tends to be considered as an option for a reliable measurement (e.g. Cebula 2019; Coulangeon 2013; Goldberg 2011; Rossman and Peterson 2015; Tampubolon 2008; Veenstra, Meers, and Biltereyst 2019; Warde, Wright, and Gayo-Cal 2007). For operationalisation, a focus on musical preferences is widespread (Coulangeon 2013; van Eijck and Lievens 2008; Rossman and Peterson 2015; Tampubolon 2008) and underpinned the development of the concept (Bryson 1996; R.A. Peterson and Kern 1996). Even that omnivorousness in different fields has a complementary relation (Purhonen, Gronow, and Rahkonen 2010), a simple volume of musical tastes does not reflect the

whole theoretical definition of the concept provided by Lizardo and Skiles (2012). The omnivorous taste is reconceptualised to be "a transposable form of the aesthetic disposition available most readily to individuals who convert early aesthetic training into high cultural capital occupational trajectory" (Lizardo and Skiles 2012:263). Therefore, in this study, the breadth of musical preferences is considered only as a potential indicator of being culturally omnivore and does not cover the whole dispositions of omnivores.

Potential relations of "Omnivore-univore thesis" to the gap between emotional and behavioural dimensions holds ambiguity. From the one hand, previous research shows that being omnivore can be both a status (van Eijck and Lievens 2008) and identity markers (Lukas 2015). Also, it is a relevant indicator of the prestige (Kwon and Kwon 2013). For self-affirmation of being in these circles, people might indicate a significant breadth of their tastes. When it comes to the behaviour, however, the preference to other genres prevails. From another side, people with a more significant volume of tastes have a broader choice that can also increase the probability for the gap.

The main point is that initially being omnivore indicates preferences towards high legitimacy music in combination with liking other cultural patterns (Peterson 1992; R.A. Peterson and Kern 1996; Peterson and Simkus 1992). This underlying assumption determines the priority of omnivores to highbrow products, meaning that omnivores have a more intensive involvement with legitimate culture (Warde, Wright, and Gayo-Cal 2008). Also, in the contemporary world, omnivorousness can mark high cultural capital (Chen 2016; Roose, van Eijck, and Lievens 2012; Warde and Gayo-Cal 2009). Following this, culturally omnivore people will give preferences to precisely listening to highbrow music. It leads to the hypothesis on the gap decrease:

H1: The broader musical preferences decrease the gap between the degree of liking and listening to highbrow music.

c) Absorption in music

Music taste has a broader meaning than an indicator of the social groups or position in the society (DeNora 2000). Hence, the second dimension of the interest is an individual level of musical absorption or involvement (Sandstrom and Russo 2013). The importance of perception is commonly neglected in contemporary research. Absorption in music looks at the individual level to find differences in the emotional responses to the music (Sandstrom and Russo 2013). People show a different level of the absorption: "the ability and willingness to be emotionally drawn in by a stimulus" (Sandstrom and Russo 2013:223). Testing on the classical music stimulus, respondents with a higher absorption level show a better understanding of music. "Higher levels of absorption in music are associated with

stronger responses to music along the valence dimension [positive-negative] of emotion (i.e., greater polarisation)" (Sandstrom and Russo 2013: 222). This argument supports last findings on the higher absorption of musicians as expert listeners compared to non-musicians (Hernandez-Ruiz, Dvorak, and Weingarten 2020). In turn, a cluster where expert listeners prevail demonstrate the highest engagement to music across almost all genres with an observed tendency toward sophisticated music like jazz or classical music (Elvers et al. 2015:5).

This study assumes that higher absorption also indicates the emotional importance of music perception in life. Highly absorbed people have a good understanding of the music in terms of emotions and of its relative importance in their life. Therefore, a consistency between the degree of liking and frequency of listening is expected as an outcome. The hypothesis is:

H2: Higher absorption in music decrease the gap between the degree of liking and listening to highbrow music.

d) Cultural capital

Following the main component of Distinction theory (Bourdieu 1984), our tastes can be formed by our positions in the social structure. In other words, preferences are social markers and socially rooted. Habitus as disposition together with inherited and gained cultural, economic, social and symbolical capitals (Bourdieu 1986) form tastes and corresponding practices in a particular field (Bourdieu 1984; Osypchuk 2013).

Habitus and gained capitals brightly demonstrate the class different precisely in the musical field. P. Bourdieu's interprets that "nothing more clearly affirms one's "class", nothing more infallibly classifies, than tastes in music" (Bourdieu 1984:18). A relatively defined highbrow legitimate music (e.g. classical music, jazz) refers to the higher classes, while preferences towards marginalised musical genres link to the low positions in the social structure. Besides, P. Bourdieu's theory highlights high-status cultural exclusiveness of other cultural patterns (Bourdieu 1984) that is mostly contradicted by the "omnivore-univore" hypothesis (Peterson 1992; R.A. Peterson and Kern 1996; Peterson and Simkus 1992).

Contemporary research remarks that a high-class does not longer attach to the only legitimate culture. This type of cultural products is also consumed by relatively low-classes (Ashwood and Bell 2017:628). People with different backgrounds now can engage in music in various forms; therefore, "an insistence on generalised hierarchies of taste" reflects an unrealistic narrowness (de Boise 2016:189). However, the difference in cultural capital (as the one the most difficult to gain) still can be prominent after controlling for

omnivore tastes. Precisely cultural capital crates a framework that forms a feeling towards different types of culture (Prior 2013). For example, highbrow and lowbrow divisions can still occur, taking into account an omnivore orientation (Coulangeon 2013).

From another perspective, people might attempt to gain social status (Lizardo and Skiles 2012:277) by indication preferences towards legitimate or sophisticated culture. Exaggeration of tastes leads to a dissonance between the behaviour and emotions. This paper assumes that consistency between these two dimensions in the musical field is higher for people who gained higher cultural capital rather than for those who have a relatively low cultural capital and simulate tastes. Overall, this pattern does not assume a single hierarchy of the cultural products but rather orientates towards the

existence of sophisticated styles of culture in a particular cultural domain.

H3: Higher cultural capital decreases the gap between the degree of liking and listening to highbrow music.

For capturing cultural capital, this study focuses on both inherited and behavioural characteristics: the education level of mother and father (Willekens, Daenekindt, and Lievens 2014), frequency of attending theatres and reading books. Control for other dimensions is ensured by collecting data from a homogeneous environment of students that has the same maim social status. Additionally, household income controls for the differences in the economic capital, and gender – for the potential social division of music for male and female.
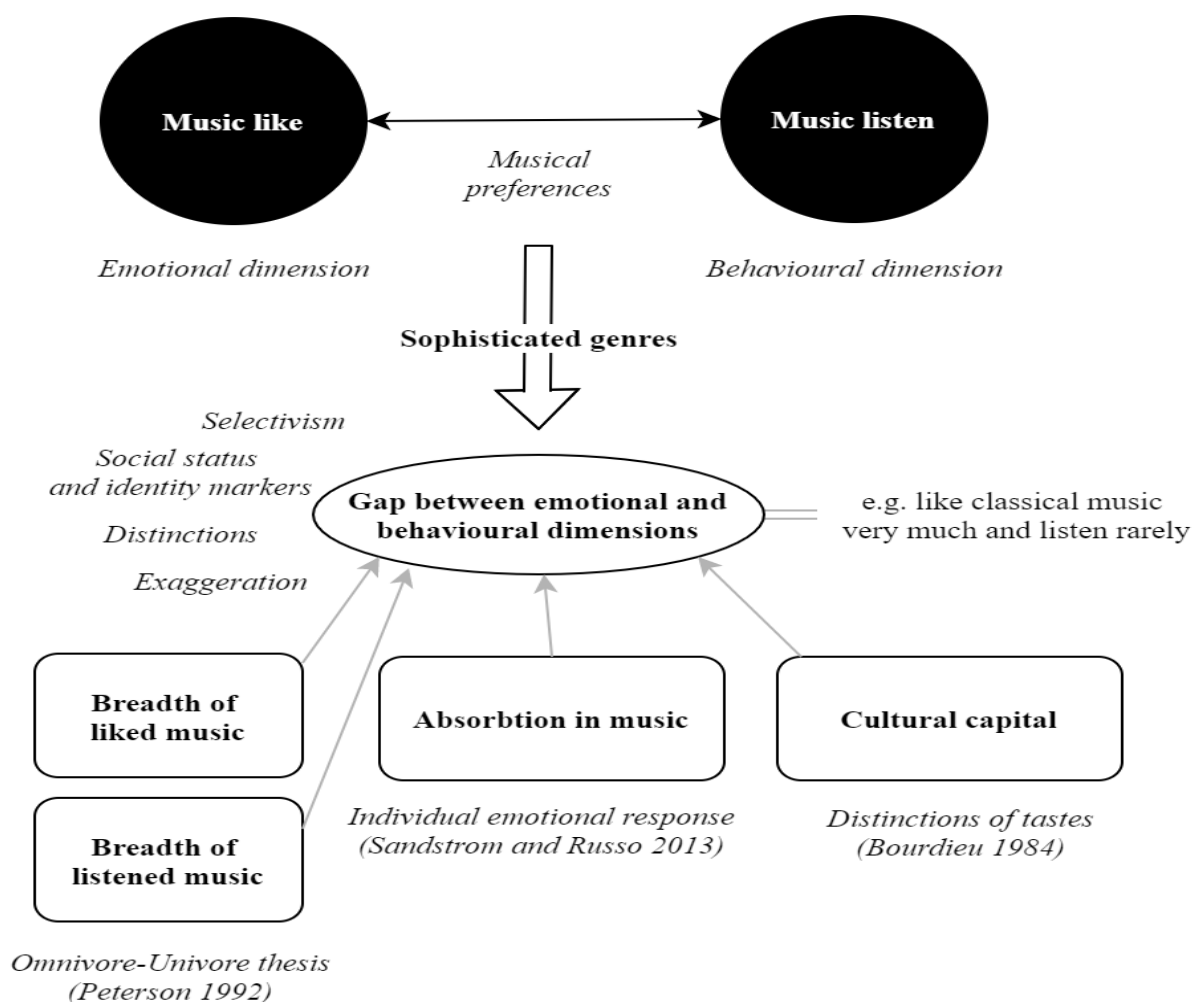
A general framework of the research is visualised in Figure 1.

Figure 1: Theoretical frameworks of the research

II.   Methods and Data

This study bases on the originally collected dataset among student at the National University of "Kyiv-Mohyla Academy. The instrument consists of seven blocks: musical preferences, musical behaviour patterns, attendance of musical concerts, cultural behaviour patterns, absorption in music, engagement to social networks and socio-demographic. For the analysis, only several components are used, namely musical preferences, musical behaviour patterns, attendance of theatres/opera, frequency of reading books and socio-demographical variables.

a)   Operationalisation

i.   Musical preferences

As a part of the preparatory phase for the survey development, a free listing procedure was conducted among the general population of students. Recruitment took place in the last academic week of the autumn semester (18-22.12.2017) in the campus venues and university libraries. The students voluntarily agreed to participate in the survey.

Focusing on the research interest of this article, the free listing asks to finish (or answer) three main sentences: 1) "I love listening to this kind of music…"; 2) "Please list all music genres you know…"; 3) "For each genre that you know and have indicated in the previous question, indicate the musical composition that corresponds to the genre or artist that you think plays in the corresponding genre".

This mechanism helps to understand categories of thinking about music and extract 38 musical (sub-) genres (to which they could indicate an example of a performer or a composition of the corresponding genre). The results show that participants tend to perceive music preferences using a genre category. What is interesting is that respondents perceive hip-hop and rap music or electronic and club music as different constructs. All answers were unified to develop the instrument following the STOMPR scale.

As a result, the created questionnaire measures musical preferences by this question: "Please rate how much you like these music genres by circling the appropriate answer for each genre: [1. Rap; 2. Classical music; 3. Jazz; 4. Pop; 5. Rock; 6. Hip-hop/Gram; 7. Alternative; 8. Indie; 9. Reggae; 10. Metal; 11. Rhythm and Blues (R&B)/Soul/Blues; 12. Folk music; 13. Electronic music (house/techno/trans/new age etc); 14. Chanson; 15. Club/Disco/Dance music; 16. Funk; 17. Country; 18. Punk]". For each genre respondents were asked to evaluate their preferences with a 5-point scale, where 1 – "Completely dislike", 2 – "Dislike more than like", 3 – "Partly like, partly dislike ", 4 – "Like more than dislike", 5 – "Completely like" [Direct translation]. Also, an option "Do not know this genre" was available.

ii.   Musician behaviour pattern

Subjective frequency of conscious listening of music is captured by the question: "Please rate how often you listen by your decision to these music genres by circling the appropriate answer for each genre". The list of genres was the equivalent. The answer options are 1 – "Never", 2 – "Rarely", 3 – "Sometimes", 4 – "Often", 5 – "Always" [Direct translation] and "Do not know this genre".

iii.   The gap between the degree of liking and listening to music

The absence of a cleavage means a perfect correlation between listening and liking. By subtracting the degree of listening from the degree of liking, the gap is calculated. Respondents with negative values and with the gap larger than three are dropped from the analysis as outliers (less than 10% for each genre). The value ranges from 0 [no gap] to 3 [the highest gap].

iv.   Indicators of cultural omnivorousness

This article uses the breadth of musical tastes separately as a sum of liked musical genres (expressed emotional preferences) and the breadth of musical pattern behaviour as a sum of frequently or always listened to musical genres (expressed behavioural patterns). The absence of knowledge on a particular genre conceptualises as not consciously liking and not consciously listening to it. The most frequent unknown genre, however, is excluded from the index.

v.   Absorption in music

The scale consists of 34 items (Sandstrom and Russo 2013). The variable is computed as an additive index. The detailed wording and translation of the items are available in Appendix A and B, respectively.

vi.   Indicators of cultural capital and control variables

Two questions measure education of parents: "Specify the level of education of the father" and "Specify the level of education of the mother" where 1 means "Secondary school", 2 – "College / Technical school", 3 – "Higher education (bachelor/master/specialist)" and 4 – "Scientific degree" [Direct translation].

Regarding the cultural patterns, this study focuses on the objective frequency of theatres/operas attendance ("Please indicate how often you attend each of the proposed events or establishments: [Theatres/ Operas]") and the frequency of reading book ("Indicate how often you now engage to these actions: [Reading books]"). For the first variable, a 6-point scale unfolds as 1 – "Do not visit at all", 2 – "Once every six months or less", 3 – "Every 4-5 months", 4 – "Every 2-3 months", 5 – "Once a month", 6 – "Twice a month or more often"; for the second: 1 – "Never", 2 – "Every two months or less", 3 – "Several times in two months", 4 – "Several times a month", 5 – "Several times a week", 6 – "Every day".

The instrument additionally captures the gender identification and financial situation in the family. For the original wording of all questions and a detailed translation refer to Appendix A and B.

vii. *Data collection*

Data were collected among students as a homogeneous group at the National University of "Kyiv-Mohyla Academy" (Kyiv, Ukraine), who participate on a volunteer basis (Voronin 2018). The fieldwork lasts five weeks from 7th October until 15th November. With the help of intra-university data, a list of university students was determined, which numbered to 3865 people. The random sample size with a 5% deviation was set to 363 respondents. Recruitment took place by searching for the corresponding students from the sample on social networks and with help from the Student Council. During the data collection stage, ethics in sociological research were adhered (Orton-Johnson 2010). This survey was conducted anonymously, and the collected data is used only in aggregate form.

Due to the refusal and unavailability of respondents, the list was expanded to 500 students who were randomly selected through the online randomisation services. The number of final established contacts is 400. *The number of completed questionnaires is 263*, 99% of which were collected via the Internet, 1% filled pen and pencil questionnaire. Thus, the percentage of responses to the sample size is 72.5%. The limitation of the data collection is a shift towards people who have had direct access through online sources.

viii. *Applied methods*

The data analysis includes three main components:

1. Descriptive statistics of the collected data in terms of the gap between musical preferences and behaviour patterns;

2. Identification of perceived highbrow genres in the sample with an exploratory factor analysis;

3. Regression analysis to estimate the effects of cultural omnivorousness, absorption in music and cultural capital on the size of the gap between emotional musical preferences and behaviour patterns for highbrow genres.

III. Results

a) *Descriptive statistics*

For estimating a gap between musical preferences and frequency of listening for all genres, this study combines answers per questions into the categories "Like" ("Like more than dislike" and "Completely liked") and "Often or Always listen". As for cognitive dimensions, most times, respondents did not know the genres of funk (62 cases), Reggae (33), Punk (31) and Indi (27). The first category was dropped from the analysis. For other cases, these answers are coded as missing for the degree of liking and as an option "Never" for the frequency of listening. Namely, in the absence of a cognitive distinction of a particular musical style, the absence of conscious listening is assumed.

Students show the highest preferences towards rock (65% likes), classical music (57%), jazz (54%), indie (53%) and alternative (53%) music (see Figure 2). The most underrated is a chanson (5%) genre. Regarding behavioural patterns, some other categories lead. Respondents listen to rock (51% often or always), pop (44%) and indie (38%) and alternative (38%) with the highest frequency. The most underlistened are punk (11%), folk (10%), country (9%), reggae (6%) and chanson (2%).
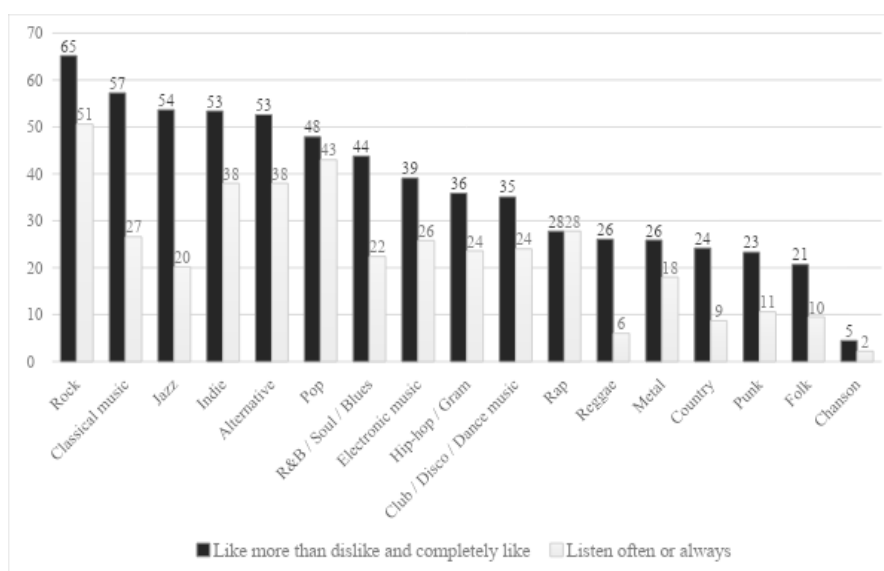

Note: N = 263. Percentages are presented only across respondents who know the genre [Valid cases]. Funk is dropped as an unknown genre. Source: Original dataset, author's calculations.

Figure 2: Degree of liking and frequency of listening, %

A correlation analysis suggests that the degree of liking is closely connected to the degree of listening to the corresponding genre (0.59 $\geq r_{i,\ spearman} \geq$ 0.86). The lowest coefficient is between liking and listening to the genre "Rhythm and Blues (R&B)/ Soul/Blues" (r = 0.60), and the highest – to the metal (r = 0.85), indie (r = 0.84) and rap (r = 0.85). Even that all correlations are strong (r $\geq$ 0.5), there is no perfect alignment between emotional and behavioural dimensions in the sample.

Assuming the proportionality of two scales, a high correspondence describes rap, pop and metal genres. These categories relate to either contemporary music or marginalised groups. In contrast, the gap between degree of liking and listening to classical music, jazz, R&B/soul/blues are the most prominent in terms of both percentage difference and relatively high popularity among students.

The gaps are calculated by subtraction of 5-point scale degree of listening from the degree of liking. Figure 3 presents the frequency of gaps by selected three genres with the most prominent differences. A general pattern looks similar and indicates that only one third in each analytical sample has a perfect alignment of the emotional and behavioural dimensions. In contrast, almost a quarter have a gap with 2- or 3-points. As an illustration, the 3-point gap indicates that a respondent either completely likes and rarely listens or likes more than dislike and never listens to the corresponding genres. 2-points gap includes these combinations of answers: 1) like completely and sometimes listen 2) like more than dislike and listen rarely and 3) Partly like, partly do not like and listen to it never.
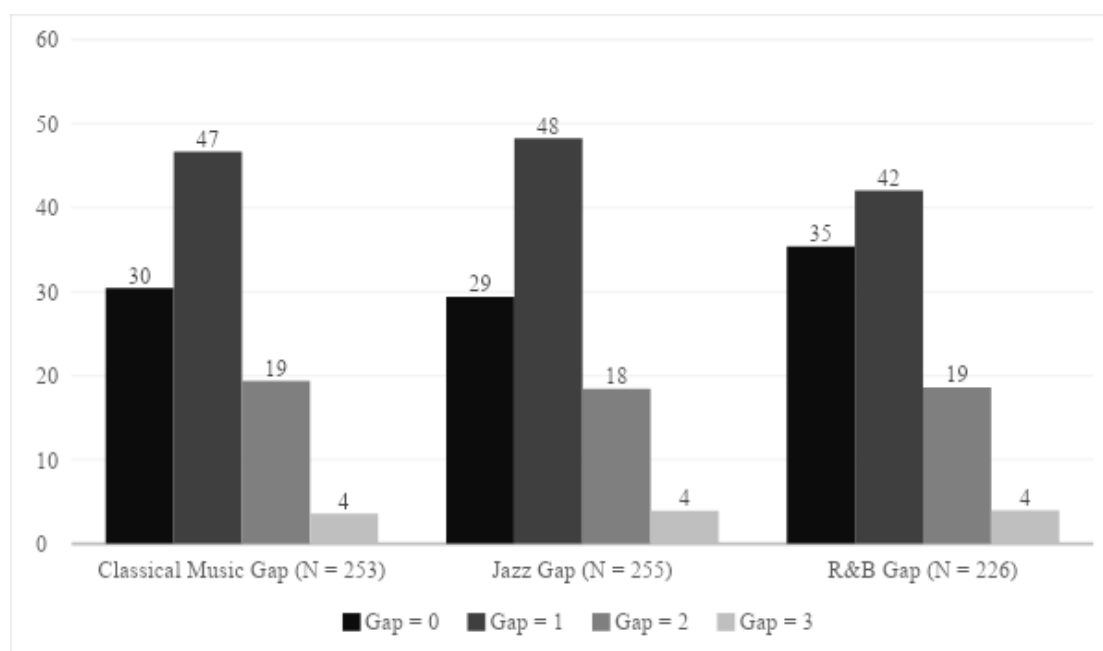
Note: *All negative values and the highest value of 4 are considered as outliers. This variable has values from 0 [no gap] to 3 [the highest gap] and indicates the shift towards liking but not listening to them. The higher the value, the higher the difference between the degree of liking and degree of listening. Original dataset, author's calculations.*

Figure 3: Frequency of gaps between the degree of liking and frequency of listening to classical music, jazz and R&B, %

Regarding the breadth of musical preferences, it is divided into two dimensions – the breadth of liked genres and the breadth of always or often listened to genres. Figure 4 presents the distribution of both variables. The average number of liked genres in the sample is 6.08 (SD = 2.87). In contrast, a mean number of the highly-frequency-listened genres is 3.89 (SD = 2.38). Left skewness characterises the distribution of both variables.
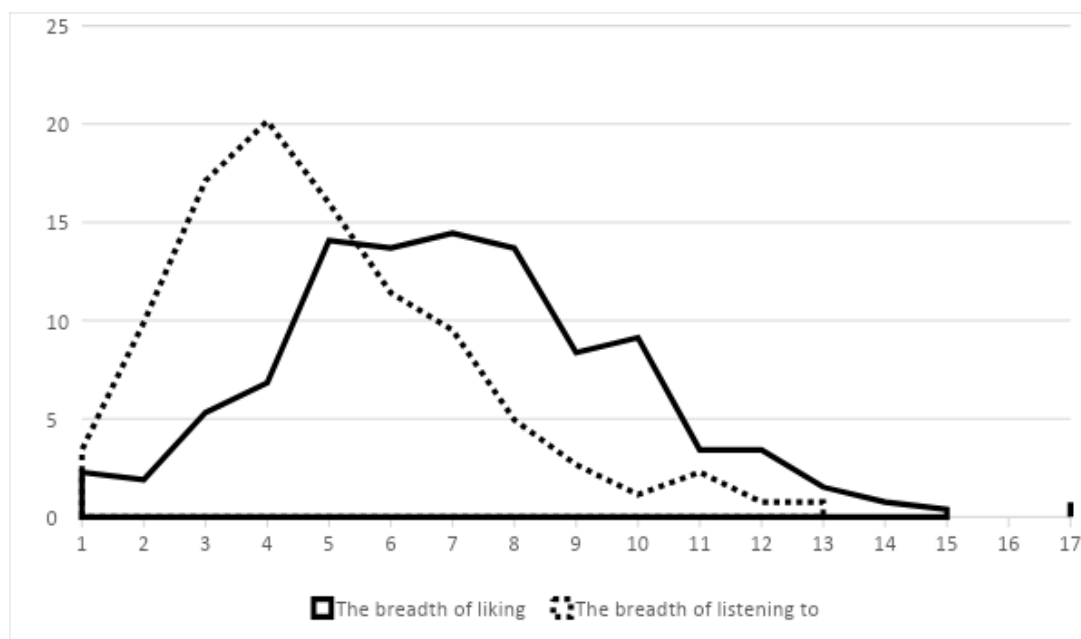
Note: the x-axis represents the number of genres when y-axis – the percentage of respondents with the mentioned value on the x-axis. Original dataset, author's calculations.

Figure 4: Distribution of the breadth of liked genres and the breadth of frequency listened genres, %

Absorption in music additive index ranges between 38 to 170 points. Shapiro-Wilk W test indicates that the frequency comes from a normal distribution ($V = 1.85$, $z = 1.44$, $p = 0.08$). In further analysis, Z-sore is computed as an absorption indicator.

b) *Latent dimensions of musical preferences: revealing highbrow genres*

For unifying the measurement of musical preferences and identify the latent structure of tastes, exploratory modelling by structural equations is performed in Mplus. A 5-factors model (defined by EFA and Eigenvalues) is constructed, where the categorical independent variables are behavioural dimensions of conscious listening to musical genres. The model allows correlation of factors because musical preferences are interconnected. Table 1 shows the results of the model. This model has a relatively good model fit: CFI = 0.96, TLI = 0.91, RMSEA = 0.53, Chi-Square Test of Model Fit/df = 1.74 and WRMR = 0.48.

Table 1: 5-latent-factor model of musical preferences based on behavioural dimensions, factor loadings, ESEM

Musical Genre	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
Jazz	0.95				
Classicalmusic	0.54	-0.23			
R&B / Soul / Blues	0.37	0.29	0.16		
Country	0.35	-0.18	0.41		
Folk	0.34	-0.29			0.42
Reggae	0.28		0.45		
Hip-hop / Gram	0.18	0.82			
Rap		0.76	-0.17		
Club / Disco / Dance		0.34	-0.20		0.62
Electronic music		0.32			0.35
Alternative		0.24	0.67		
Indie			0.82	-0.37	
Rock			0.52	0.29	
Punk			0.49	0.36	
Metal				0.81	
Pop				-0.33	0.34
Chanson					0.55

Note: exploratory methods, all cross-loading and correlations are allowed. Estimator – WLSMV; Rotation – Geomin. Only coefficients with $p < 0.05$ are presented. Author's calculations.

The first factor is loaded by mostly listening to jazz, classical music and R&B/soul/ blues. Three genres with the highest gap between emotional and behavioural components of musical preferences unite in one dimension. Country and Folk genres also indicate relatively high coefficients, but their loadings on other latent dimensions are bigger. Overall, this dimension corresponds to the highbrow tastes – fine or sophisticated music.

The hip-hop/gram and rap music categories shape the next factor and combine bit music. The third factor unites preferences towards intensive resistance music as indie, rock, alternative, punk, reggae and country. In turn, metal and punk refer to the marginalised music in the next music dimensions. The last fifth factor is loaded by the most unpretentious and simple considering musical structure genres: club/ disco/dance, chanson (as perceived in Ukraine), folk, pop and electronic music.

Correlation matrix of latent factors reveals only several significant (p < 0.05) relations. Significant correlations are found between the preference of highbrow music (factor 1) and resistance music (factor 3) (r = 0.24); between the preference for unpretentious music (factor 5) and the preference for bit music (factor 2) (r = 0.36); between listening to intense resistance music (factor 3) and heavy marginalised

music (factor 4) (r = 0.23). Other correlations between factors are relatively low.

c) *Effects of the breadth of tastes, musical absorption and cultural capital on the gap between the degree of liking and listening to highbrow music*

Constructed models demonstrate a good fit in terms of explained variance of the dependant variable. For the gap between the degree of liking and listening to jazz, the regression explains 20.06% of the variance. For classical music and R&B/soul/blues, the values are a little bit smaller – 17.58% and 17.78% respectively. Overall, the selected predictors have a bright explanatory power.

Speaking about results (see Table 2), linear regressions show the great importance of the indicators of cultural omnivorousness. From one point of view, the higher number of genres that respondents often or always listen to decrease the gap between the degree of liking and listening to sophisticated genres. It means that people who have a broader pattern of taste according to their behavioural practices tend to maintain a better correspondence between two dimensions compared to people with a lower volume of tastes. This pattern works for classical music, jazz and R&B/soul/ blues almost the same way and supports proposed H1.

Table 2: Results of the Linear regression model for the gap between degree of liking and listening to classical music, jazz and R&B/Soul/Blues

	Classical music		Jazz		R&B / Soul / Blues	
	b	t	b	t	b	t
The breadth of liked genres [1-17 scale]	0.08	3.82***	0.12	5.42***	0.12	5.20***
The breadth of listened genres [1-14]	-0.14	-5.82***	-0.15	-6.36***	-0.15	-5.56***
Absorption is music, z-score	0.13	2.52***	0.08	1.71***	0.10	1.79***
Father's Education [0-3]	0.02	0.23***	0.04	0.58***	-0.08	-0.87***
Mother's Education [0-3]	0.19	2.25***	-0.08	-0.85***	-0.02	-0.21***
Frequency of theater attendance [0-5]	-0.08	-1.71***	-0.05	-1.19***	0.00	-0.08***
Frequency of reading books [0-5]	0.04	0.94***	-0.05	-1.22***	-0.02	-0.41***
Financial situation [0-4]	-0.10	-1.52***	-0.11	-1.53***	-0.03	-0.38***
Female [0-1]	0.02	0.23***	0.15	1.49***	-0.06	-0.46***
Constant	0.82	2.65***	1.41	3.92***	1.11	2.95***
R-square	17.78%		20.06%		17.58%	

Note: $N_{classical\ music}$ = 253, N_{jazz} = 255, $N_{r\&b/soul/blues}$ = 226. *$p \leq 0.05$, **$p \leq 0.01$, ***$p \leq 0.001$. Robust standard errors are reported. Source: original dataset, author's calculation.

The breadth of liked genres, however, bears significant negative effects on the correspondence between emotional and behavioural levels of highbrow

musical tastes. In contrast to the number of frequently listened genres, the more musical genres respondents like, the bigger the gap for sophisticated music. This

finding contradicts the hypothesis H1 and reveals unpredicted relationships in the field of sociology of culture. It means that students with a comprehensive volume of preferences can have other priorities than highbrow music.

Absorption in music, in turn, finds to be positively related to the gap between degree of liking and listening to highbrow music. Only for the gap in classical music, a growth in absorption by one standard deviation significantly increase the gap by 0.13 scale points. The effects of jazz and R&B /soul/blues tend to be smaller and equals 0.08 and 0.10, respectively. These values are close to the cut-point of the p-value of 0.05 but do not cross it. Nevertheless, the expected assumption of the negative relations between absorption and gaps is not supported (H2). The point is that higher absorption in music does not decrease, or even in some cases significantly increase, the gap between degree of liking and listening to sophisticated music.

Embedded and behavioural indicators of cultural capital in our sample bear no significant effect on the gap. One exclusion is that a higher mother's education increases the gap for classical music. Other variables are found to be insignificant in all models. This finding indicates that students with higher cultural capital do not prefer to like and listen to highbrow music the same way. There are almost no differences in gaps due to cultural capital. This result does not support H3.

Overall, the model reveals three new patterns: 1) the more music I like, the bigger the gap for highbrow music; 2) the more music I listen to, the lower the gap; 3) the higher absorption I have, the higher the gap; 4) cultural capital with only one exemption neither increase nor decrease the gaps.

IV. Conclusion and Discussion

This study proposes a new way of understanding the difference between how people like and how often listen to sophisticated music. Why does someone report a high degree of liking in combination with a lower degree of listening, when others have a relatively perfect alignment? In the original sample collected among student at the National University of "Kyiv-Mohyla Academy" in Ukraine, three genres are identified as being sophisticated (or highbrow): classical music, jazz, R&B/soul/blues. For these dimensions, the gap between how much a person like and how often listen to them are the largest.

Regarding "Omnivore-univore thesis", the results show the great importance of an individual's omnivorousness. However, the breadth of liked genres increases the gap between the degree of emotional and behavioural dimensions, when the volume of frequently listened musical genres reduces the gap. Emotional

omnivores tend to create a gap and exaggerate the level of liking compared to the frequency of listening, while behavioural omnivores deliver a better accordance. Further research can focus on the omnivore audience separately by the emotional and behavioural dimensions and estimate their features, attitudes towards culture, values and potential differences.

The second factor, a musical absorption, also contributes (closely to the significant indicators) to the exaggerating – if individuals have a more in-depth perception of music, they are ready to report the high liking, but not frequent listening to the sophisticated music genres. They either prefer to other genres for listening or hyperbolise the degree of liking in contrast to the showed behavioural patterns. This study emphasises that the emotional response to music, even controlling for differences in household income, omnivorousness, cultural capital and gender, is an important dimension that should not be neglected while explaining musical preferences.

Considering Distinction theory, the indicators of cultural capital, in turn, find to be insignificant predictors (with several exemptions) and does not explain the gap. Distinctions in our sample are not explicitly expressed. It can be partially explained that the respondents represent, for a certain degree, a homogenous group of people, where differences in capitals are not pronounced. Nevertheless, the inherited cultural capital as parents' education differ between individuals but cannot explain the gap (with one exemption).

One considerable limitation of the study belongs to the perception of scales. In this research, the correspondence between the frequency of listening to the music and the degree of liking is assumed. In other words, people who like metal music very much is expected to always listen to it – this situation means the absence of gaps. The gap is calculated by holding this assumption. However, in addition to different wording of scale-points, both of them focus on the subjective perception. In turn, it can be influenced by situational (availability of the resources to listen to music) and individual (how much like the music overall) characteristics. Therefore, the results of the analysis are recommended to be considered as a case-study with a primary assumption of the scale correspondence. Additionally, a common understanding of the genre categories is presumed.

This research is the first of its type that offers a comprehensive approach to estimate the gap in musical preferences between emotional and behavioural dimensions. The results present a good starting point for the potential development in the field of sociology of culture and empirical research in other cultural domains in order to investigate the universality of the findings.

Bibliography

1. Ashwood, Loka, and Michael M. Bell. 2017. 'Affect and Taste: Bourdieu, Traditional Music, and the Performance of Possibilities'. *Sociologia Ruralis* 57(S1):622–40.
2. Bennett, Tony, Mike Savage, Elizabeth Bortolaia Silva, Alan Warde, Modesto Gayo-Cal, and David Wright. 2009. *Culture, Class, Distinction*. Routledge.
3. ter Bogt, Tom FM, Q. A. W. Raaijmakers, W. A. M. Vollebergh, F. W. van Wel, and Paul Sikkema. 2003. 'Youngsters and Their Musical Taste: Musical Styles and Taste Groups'.
4. De Boise, Sam. 2016. 'Post-Bourdieusian Moments and Methods in Music Sociology: Toward a Critical, Practice-Based Approach'. *Cultural Sociology* 10(2):178–94.
5. Bonneville-Roussy, Arielle, Peter J. Rentfrow, Man K. Xu, and Jeff Potter. 2013. 'Music through the Ages: Trends in Musical Engagement and Preferences from Adolescence through Middle Adulthood'. *Journal of Personality and Social Psychology* 105(4):703–17.
6. Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Harvard university press.
7. Bourdieu, Pierre. 1986. 'The Forms of Capital'.
8. Bryson, Bethany. 1996. '"Anything But Heavy Metal": Symbolic Exclusion and Musical Dislikes'. *American Sociological Review* 61(5):884–99.
9. Cebula, Michał. 2019. 'Beyond Social Class and Status. The Network Embeddedness of Music Consumption'. *Przegląd Socjologiczny* 68(2): 81–105.
10. Chan, Tak Wing, and John H. Goldthorpe. 2007. 'Social Stratification and Cultural Consumption: Music in England'. *European Sociological Review* 23(1): 1–19.
11. Chen, Chih-Hsien. 2016. 'Distinction or Omnivorousness? -- An Analysis of Cultural Participation and Class Reproduction in Kaohsiung from the Perspective of Pierre Bourdieu'. *Mass Communication Research* 126: 47–92.
12. Chung, Yu-Chi, Alinka E. Greasley, and Li-Yu Hu. 2019. 'The Relationship between Musical Preferences and Type D Personality'. *Psychology of Music* 47(1): 3–17.
13. Coulangeon, Philippe. 2013. 'The Omnivore and the "Class Defector". Musical Taste and Social Mobility in Contemporary France'.
14. DeNora, Tia. 2000. *Music in Everyday Life*. 1st ed. Cambridge University Press.
15. Dixon, Richard D. 1980. 'Suggested Scales for the Measurement of Musical Involvement and Genre Tastes'. *Popular Music and Society* 7(4): 223–44.
16. Van Eijck, Koen, and John Lievens. 2008. 'Cultural Omnivorousness as a Combination of Highbrow, Pop, and Folk Elements: The Relation between Taste Patterns and Attitudes Concerning Social Integration'. *Poetics* 36(2):217–42.
17. Elvers, Paul, Diana Omigie, Wolfgang Fuhrmann, and Timo Fischinger. 2015. 'Exploring the Musical Taste of Expert Listeners: Musicology Students Reveal Tendency toward Omnivorous Taste'. *Frontiers in Psychology* 6.
18. Finnas, Leif. 1987. 'Do Young People Misjudge Each Others' Musical Taste?' *Psychology of Music* 15(2):152–166.
19. Frith, Simon. 1999. *Performing Rites: On the Value of Popular Music*. 1. Harvard Univ. Press pb. ed., 3. print. Cambridge, Mass.: Harvard Univ. Press.
20. García-Álvarez, Ercilia, Tally Katz-Gerro, and Jordi López-Sintas. 2007. 'Deconstructing Cultural Omnivorousness 1982-2002: Heterology in Americans' Musical Preferences'. *Social Forces* 86(2):417–43.
21. George, Darren, Kelly Stickle, Faith Rachid, and Alayne Wopnford. 2007. 'The Association between Types of Music Enjoyed and Cognitive, Behavioral, and Personality Factors of Those Who Listen'. *Psychomusicology: A Journal of Research in Music Cognition* 19(2): 32–56.
22. Goldberg, Amir. 2011. 'Mapping Shared Understandings Using Relational Class Analysis: The Case of the Cultural Omnivore Reexamined'. *American Journal of Sociology* 116(5):1397–1436.
23. Hazır, Irmak Karademir, and Alan Warde. 2015. 'The Cultural Omnivore Thesis: Methodological Aspects of the Debate'. Pp. 97–151 in *Routledge International Handbook of the Sociology of Art and Culture.* Routledge.
24. Hernandez-Ruiz, Eugenia, Abbey L. Dvorak, and Kevin Weingarten. 2020. 'Music Stimuli in Mindfulness Meditation: Comparison of Musician and Non-Musician Responses'. *Psychology of Music* 0305735620901338.
25. Horsfall, Sara, Jan-Martijn Meij, and Meghan D. Probstfield. 2014. *Music Sociology an Introduction to the Role of Music in Social Life*.
26. Kwon, Yoo Jin, and Kyoung-Nan Kwon. 2013. 'Cultural Omnivores' Consumption: Strategic and Inclusively Exclusive'. *International Journal of Marketing Studies* 5(1): 118.
27. Lizardo, Omar, and Sara Skiles. 2012. 'Reconceptualising and Theorising "Omnivorousness": Genetic and Relational Mechanisms'. *Sociological Theory* 30(4): 263–82.
28. Lukas, Triinu. 2015. 'Universal Pattern of Cultural Omnivorousness? : A Comparison of Cultural Taste Patterns in Estonia and the Netherlands'.
29. Orton-Johnson, Kate. 2010. 'Ethics in Online Research; Evaluating the ESRC Framework for Research Ethics Categorisation of Risk'. *Sociological Research Online* 15(4): 126–30.

30. Osypchuk, Anna. 2013. 'Habitus as the mechanism of structure-agency synthesis in Pierre Bourdieu's sociological theory'. *Naukovi Zapysky NaUKMA* 3–10.
31. Peterson, R.A., and R. M. Kern. 1996. 'Changing Highbrow Taste: From Snob to Omnivore'. *American Sociological Review* 61(5): 900–907.
32. Peterson, Richard A. 1992. 'Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore'. *Poetics* 21(4): 243–58.
33. Peterson, Richard A. 2005. 'Problems in Comparative Research: The Example of Omnivorousness'. *Poetics* 33(5): 257–82.
34. Peterson, Richard A., and Roger M. Kern. 1996. 'Changing Highbrow Taste: From Snob to Omnivore'. *American Sociological Review* 61(5): 900–907.
35. Peterson, Richard A., and Albert Simkus. 1992. 'Seven How Musical Tastes Mark Occupational Status Groups'. *Cultivating Differences: Symbolic Boundaries and the Making of Inequality* 152.
36. Prior, Nick. 2013. 'Bourdieu and the Sociology of Music Consumption: A Critical Assessment of Recent Developments'. *Sociology Compass* 7(3): 181–93.
37. Purhonen, Semi, Jukka Gronow, and Keijo Rahkonen. 2010. 'Nordic Democracy of Taste? Cultural Omnivorousness in Musical and Literary Taste Preferences in Finland'. *Poetics* 38(3): 266–98.
38. Rentfrow, P. J., and S. D. Gosling. 2013. 'Short Test of Music Preferences (STOMP)'. *Measurement Instrument Database for the Social Science*.
39. Rentfrow, Peter J., Lewis R. Goldberg, and Daniel J. Levitin. 2011. 'The Structure of Musical Preferences: A Five-Factor Model'. *Journal of Personality and Social Psychology* 100(6):1139–57.
40. Rentfrow, Peter J., Lewis R. Goldberg, David J. Stillwell, Michal Kosinski, Samuel D. Gosling, and Daniel J. Levitin. 2012. 'The Song Remains the Same: A Replication and Extension of the MUSIC Model'. *Music Perception* 30(2):161–85.
41. Rentfrow, Peter J., and Samuel D. Gosling. 2003. 'The Do Re Mi's of Everyday Life: The Structure and Personality Correlates of Music Preferences.' *Journal of Personality and Social Psychology* 84(6): 1236.
42. Rimmer, Mark. 2012. 'Beyond Omnivores and Univores: The Promise of a Concept of Musical Habitus'. *Cultural Sociology* 6(3): 299–318.
43. Roose, Henk, Koen van Eijck, and John Lievens. 2012. 'Culture of Distinction or Culture of Openness? Using a Social Space Approach to Analyse the Social Structuring of Lifestyles'. *Poetics* 40(6): 491–513.

44. Rossman, Gabriel, and Richard A. Peterson. 2015. 'The Instability of Omnivorous Cultural Taste over Time'. *Poetics* 52:139–53.
45. Sandstrom, Gillian M., and Frank A. Russo. 2013. 'Absorption in Music: Development of a Scale to Identify Individuals with Strong Emotional Responses to Music'. *Psychology of Music* 41(2): 216–28.
46. Schwartz, Kelly D., and Gregory T. Fouts. 2003. 'Music Preferences, Personality Style, and Developmental Issues of Adolescents'. *Journal of Youth and Adolescence* 32(3): 205–213.
47. Tampubolon, Gindo. 2008. 'Revisiting Omnivores in America circa 1990s: The Exclusiveness of Omnivores?' *Poetics* 36(2): 243–64.
48. Veenstra, Aleit, Philippe Meers, and Daniël Biltereyst. 2019. 'Exploring Film Genre Preferences through Taste Cultures: A Survey on Contemporary Film Consumption amongst Youth in Flanders (Belgium)'. *Communications* 0(0).
49. Voronin, Yevhen. 2018. 'Factors of attending of musical events among NaUKMA students [Unpublished]'. Bachelor's Thesis, National University of 'Kyiv-Mohyla Academy', Kyiv, Ukraine.
50. Warde, Alan, and Modesto Gayo-Cal. 2009. 'The Anatomy of Cultural Omnivorousness: The Case of the United Kingdom'. *Poetics* 37(2): 119–45.
51. Warde, Alan, David Wright, and Modesto Gayo-Cal. 2007. 'Understanding Cultural Omnivorousness: Or, the Myth of the Cultural Omnivore'. *Cultural Sociology* 1(2):143–64.
52. Warde, Alan, David Wright, and Modesto Gayo-Cal. 2008. 'The Omnivorous Orientation in the UK'. *Poetics* 36(2):148–65.
53. Willekens, Mart, Stijn Daenekindt, and John Lievens. 2014. 'Whose Education Matters More? Mothers' and Fathers' Education and the Cultural Participation of Adolescents'. *Cultural Sociology* 8(3): 291–309.

Appendix

A. Relevant questions from the questionnaire [Original language, Ukrainian]

Доброго дня! Я прошу Вас взяти участь у опитуванні студентів НаУКМА щодо музичних вподобань та відвідування музичних заходів. Вам гарантується конфіденційність відповідей та висвітлення їх лише в узагальненому вигляді. Заповнення анкети займе близько 10-ти хвилин.

Ви були обрані випадковим чином, тому, аби результати цього дослідження дійсно відображали погляди студентів, дуже важливо, щоб саме Ви взяли участь в опитуванні та забезпечили правдивість власних відповідей.

A1. Оцініть, будь ласка, наскільки Вам подобаються зазначені музичні жанри, обвівши доречну відповідь для кожного жанру:

---1---	---2---	---3---	---4---	---5---
Повністю не подобається	Більше не подобається, ніж подобається	Частково подобається, частково не подобається	Більше подобається, ніж не подобається	Повністю подобається

Жанр						
Реп	1	2	3	4	5	Не знаю цей жанр
Класична музика	1	2	3	4	5	Не знаю цей жанр
Джаз	1	2	3	4	5	Не знаю цей жанр
Поп	1	2	3	4	5	Не знаю цей жанр
Рок	1	2	3	4	5	Не знаю цей жанр
Хіп-хоп / Грайм	1	2	3	4	5	Не знаю цей жанр
Альтернатива	1	2	3	4	5	Не знаю цей жанр
Інді	1	2	3	4	5	Не знаю цей жанр
Регі	1	2	3	4	5	Не знаю цей жанр
Метал	1	2	3	4	5	Не знаю цей жанр
Ритм-енд-блюз (R&B) / Соул / Блюз	1	2	3	4	5	Не знаю цей жанр
Народна музика	1	2	3	4	5	Не знаю цей жанр
Електронна музика (хаус / техно / транс / нью-ейдж тощо)	1	2	3	4	5	Не знаю цей жанр
Шансон	1	2	3	4	5	Не знаю цей жанр
Клубна / Диско / Танцювальна музика	1	2	3	4	5	Не знаю цей жанр
Фанк	1	2	3	4	5	Не знаю цей жанр
Кантрі	1	2	3	4	5	Не знаю цей жанр
Панк	1	2	3	4	5	Не знаю цей жанр

A2. Оцініть, будь ласка, як часто Ви слухаєте зазначені музичні жанри за власним бажанням, обвівши доречну відповідь для кожного жанру:

---1---	---2---	---3---	---4---	---5---
Ніколи	Рідко	Іноді	Часто	Постійно

Жанр						
Реп	1	2	3	4	5	Не знаю цей жанр
Класична музика	1	2	3	4	5	Не знаю цей жанр
Джаз	1	2	3	4	5	Не знаю цей жанр
Поп	1	2	3	4	5	Не знаю цей жанр
Рок	1	2	3	4	5	Не знаю цей жанр
Хіп-хоп / Грайм	1	2	3	4	5	Не знаю цей жанр
Альтернатива	1	2	3	4	5	Не знаю цей жанр
Інді	1	2	3	4	5	Не знаю цей жанр
Регі	1	2	3	4	5	Не знаю цей жанр
Метал	1	2	3	4	5	Не знаю цей жанр
Ритм-енд-блюз (R&B) / Соул / Блюз	1	2	3	4	5	Не знаю цей жанр
Народна музика	1	2	3	4	5	Не знаю цей жанр
Електронна музика (хаус / техно / транс / нью-ейдж тощо)	1	2	3	4	5	Не знаю цей жанр
Шансон	1	2	3	4	5	Не знаю цей жанр
Клубна / Диско / Танцювальна музика	1	2	3	4	5	Не знаю цей жанр
Фанк	1	2	3	4	5	Не знаю цей жанр
Кантрі	1	2	3	4	5	Не знаю цей жанр
Панк	1	2	3	4	5	Не знаю цей жанр

Б3. Зазначте, будь ласка, як часто Ви відвідуєте кожний з запропонованих заходів чи закладів? Використовуйте шкалу:

---1--- Не відвідую взагалі	---2--- Раз на півроку та рідше	---3--- Кожні 4-5 місяців	---4--- Кожні 2-3 місяці	---5--- Раз на місяць	---6--- Два рази на місяць чи частіше

…						
Театри / оперу	1	2	3	4	5	6
…						

Б4. Зазначте, як часто Ви зараз вдаєтеся до перелічених дій. Обведіть доречну відповідь за шкалою:

---1--- Ніколи	---2--- Раз на два місяці та рідше	---3--- Декілька разів на два місяці	---4--- Декілька разів на місяць	---5--- Декілька разів на тиждень	---6--- Кожного дня

…						
Читання книг	1	2	3	4	5	6
…						

Г1. Наступні питання стосуються вашого музичного емоційного досвіду. Для кожного пункту, будь ласка, визначте, наскільки Ви погоджуєтеся з наведеними твердженнями, обвівши доречну відповідь за шкалою:

---1--- Повністю не погоджуюся	---2--- Більше не погоджуюся, ніж погоджуюся	---3--- Частково погоджуюся, частково не погоджуюся	---4--- Більше погоджуюся, ніж не погоджуюся	---5--- Повністю погоджуюся

1	Я часом рухаю руками так, ніби я «диригую» чи «супроводжую» музику	1	2	3	4	5
2	Слухаючи музику, я іноді тимчасово забуваю, де я є	1	2	3	4	5
3	Я часом відчуваю, що я є одним цілим з музикою	1	2	3	4	5
4	Коли я слухаю музику, я можу так захопитися, що нічого не помічаю	1	2	3	4	5
5	Коли я відчуваю, що ніхто не розуміє мене, я часто вмикаю музику	1	2	3	4	5
6	Я зупинюся робити все, що я робив у певний момент, щоб прослухати певну музичну композицію, що грає	1	2	3	4	5
7	Я можу уявити собі пісню / музичну композицію так яскраво, що це захоплює мою увагу так, ніби я чую її наживо	1	2	3	4	5
8	Коли я чую хорошу музику, я, як правило, втрачаю потік думок і забуваю, про що я думав	1	2	3	4	5
9	Іноді, слухаючи музику, я відчуваю себе так, ніби можу осягнути весь світ	1	2	3	4	5
10	Я іноді відчуваю, що повністю розумію задуми автора пісні / композитора	1	2	3	4	5
11	Я можу перетворити майже кожний звук на музику	1	2	3	4	5
12	У мене було так, що я зупинявся(-лася), щоб послухати музику, яку раптом почув (-ла)	1	2	3	4	5
13	Слухаючи музику я можу відчути себе настільки зануреним, що я можу забути і про себе, і про все навколо	1	2	3	4	5
14	Якщо мені хочеться відчути натхнення, я вмикаю музику	1	2	3	4	5
15	Часом може так трапитися, що я повністю занурююся у музику і відчуваю, що мій стан свідомості тимчасово змінюється	1	2	3	4	5
16	Я знаю, що люди мають на увазі, коли говорять про музику, яка перевернула чи змінила їхні думки	1	2	3	4	5
17	Коли я слухаю музику, я відчуваю сильніший зв'язок з іншими людьми	1	2	3	4	5
18	Я думаю, що різні звуку мають різні кольори (наприклад, червоний, синій)	1	2	3	4	5
19	Я намагаюсь щодня якомога більше часу слухати музику	1	2	3	4	5
20	Іноді музика змушує мене відчувати і переживати певні речі так само, як це було, коли я був дитиною	1	2	3	4	5

21	Іноді я майже відчуваю, ніби музична композиція написана спеціально для мене / про мене	1	2	3	4	5
22	Я іноді рухаюсь / дію (наприклад, відкриваю двері, натискаю кнопки, сходжу з бордюрів) у такт з музикою	1	2	3	4	5
23	Мені подобається знаходити закономірності, мелодії та послідовності в повсякденних звуках	1	2	3	4	5
24	Слухаючи музику, я можу втратити відчуття часу	1	2	3	4	5
25	Перш ніж займатися певною діяльністю (наприклад, фізичними вправами, навчанням), я, як правило, ретельно обмірковую, яка музика підходить для цього	1	2	3	4	5
26	Голос виконавця може так захопити, що я можу заслухатися	1	2	3	4	5
27	Музика іноді допомагає мені вийти зі свого «буденного стану» та відчути зовсім інший, відмінний «стан буття»	1	2	3	4	5
28	Слухаючи музику, я часто уявляю музикантів, які грають ці композиції	1	2	3	4	5
29	Слухаючи чудову музику, я іноді відчуваю себе піднесеним, наче відірваним від землі	1	2	3	4	5
30	Коли я слухаю музику, я можу відключитись від усього	1	2	3	4	5
31	Я іноді бачу яскраві образи в моїй голові, коли я слухаю музику	1	2	3	4	5
32	Я іноді закриваю очі, щоб зосередити увагу на музиці, яку я слухаю	1	2	3	4	5
33	Є моменти, коли я нічого не роблю, окрім як слухаю музику	1	2	3	4	5
34	Я іноді відчуваю, що слухаючи музику, я є частиною чогось більшого, ніж самого себе	1	2	3	4	5

Ж2. Зазначте Вашу стать:

| Чоловік | 1 |
| Жінка | 2 |

Ж9. Вкажіть рівень освіти батька:

Середня школа	1
Училище/Технікум	2
Вища освіта (бакалавр /магістр / спеціаліст)	3
Науковий ступінь	4

Ж10. Вкажіть рівень освіти матері:

Середня школа	1
Училище/Технікум	2
Вища освіта (бакалавр / магістр / спеціаліст)	3
Науковий ступінь	4

Ж11. Будь ласка, зазначте, яке з тверджень найточніше відповідає фінансовому становищу вашої сім'ї?

Нам не вистачає грошей навіть на їжу	1
Нам вистачає грошей на їжу, але купити одяг уже важко	2
У нас достатньо грошей на їжу й одяг, і ми можемо дещо відкладати, але цього не досить, щоб купувати дорогі речі (такі, як телевізор або холодильник)	3
Ми можемо дозволити собі купувати деякі дорогі речі (такі, як телевізор або холодильник)	4
Ми можемо дозволити собі купити все, що захочемо	5

Дякую за внесок у дослідження!

Appendix B. Relevant questions from the questionnaire [English translation]

Hello! I ask you to take part in the survey of NaUKMA students about musical preferences and attending musical events. You are guaranteed the confidentiality of the answers and their presence only in a generalised form. It will take about 10 minutes to complete the questionnaire.

You were chosen randomly so that the results of this study reflect the views of students, it is very important that you participate in the survey and ensure the truthfulness of your answers.

A1. Please rate how much you like these music genres by circling the appropriate answer for each genre:

---1---	---2---	---3---	---4---	---5---
Completely dislike	Dislike more than like	Partly like, partly dislike	Like more than dislike	Completely like

Genre						
Rap	1	2	3	4	5	Do not know this genre
Classical music	1	2	3	4	5	Do not know this genre
Jazz	1	2	3	4	5	Do not know this genre
Pop	1	2	3	4	5	Do not know this genre
Roc	1	2	3	4	5	Do not know this genre
Hip-hop / Gram	1	2	3	4	5	Do not know this genre
Alternative	1	2	3	4	5	Do not know this genre
Indie	1	2	3	4	5	Do not know this genre
Reggae	1	2	3	4	5	Do not know this genre
Metal	1	2	3	4	5	Do not know this genre
Rhythm and Blues (R&B) / Soul / Blues	1	2	3	4	5	Do not know this genre
Folk music	1	2	3	4	5	Do not know this genre
Electronic music (house / techno / trans / new age etc)	1	2	3	4	5	Do not know this genre
Chanson	1	2	3	4	5	Do not know this genre
Club / Disco / Dance music	1	2	3	4	5	Do not know this genre
Funk	1	2	3	4	5	Do not know this genre
Country	1	2	3	4	5	Do not know this genre
Punk	1	2	3	4	5	Do not know this genre

A2. Please rate how often you listen by your decision to these music genres by circling the appropriate answer for each genre:

---1---	---2---	---3---	---4---	---5---
Never	Rarely	Sometimes	Often	Always

Genre						
Rap	1	2	3	4	5	Do not know this genre
Classical music	1	2	3	4	5	Do not know this genre
Jazz	1	2	3	4	5	Do not know this genre
Pop	1	2	3	4	5	Do not know this genre
Roc	1	2	3	4	5	Do not know this genre
Hip-hop / Gram	1	2	3	4	5	Do not know this genre
Alternative	1	2	3	4	5	Do not know this genre
Indie	1	2	3	4	5	Do not know this genre
Reggae	1	2	3	4	5	Do not know this genre
Metal	1	2	3	4	5	Do not know this genre
Rhythm and Blues (R&B) / Soul / Blues	1	2	3	4	5	Do not know this genre
Folk music	1	2	3	4	5	Do not know this genre
Electronic music (house / techno / trans / new age etc)	1	2	3	4	5	Do not know this genre
Chanson	1	2	3	4	5	Do not know this genre
Club / Disco / Dance music	1	2	3	4	5	Do not know this genre
Funk	1	2	3	4	5	Do not know this genre
Country	1	2	3	4	5	Do not know this genre
Punk	1	2	3	4	5	Do not know this genre

B3. Please indicate how often you attend each of the proposed events or establishments? Use a scale:

---1---	---2---	---3---	---4---	---5---	---6---
Do not visit at all	Once every six months or less	Every 4-5 months	Every 2-3 months	Once a month	Twice a month or more often

…						
Theaters / Operas	1	2	3	4	5	6
…						

B4. Please indicate how often you do the mentioned activities Circle the appropriate answer on a scale:

---1---	---2---	---3---	---4---	---5---	---6---
Never	Everytwomonthsorless	Severaltimesintwomonths	Severaltimes a month	Severaltimes a week	Everyday

…						
Reading books	1	2	3	4	5	6
…						

H1. The following questions relate to your emotional musical experience. For each item, please determine how much you agree with the statements by circling the appropriate answer on a scale:

---1---	---2---	---3---	---4---	---5---
Completely disagree	More disagree than agree	Partially agree, partially disagree	More agree than disagree	Completely agree

1	I will sometimes move my hand as if I were 'conducting' music	1	2	3	4	5
2	When listening to music, I sometimes temporarily forget where I am	1	2	3	4	5
3	I sometimes feel like I am 'one' with the music	1	2	3	4	5
4	When I listen to music I can get so caught up in it that I don't notice anything	1	2	3	4	5
5	When I feel that nobody understands me, I often turn on some music	1	2	3	4	5
6	I will stop everything that I'm doing in order to listen to a special song/piece of music that is playing	1	2	3	4	5
7	I can imagine a song/piece of music so vividly that it holds my attention as if I were hearing it 'live'	1	2	3	4	5
8	When I hear good music I tend to lose my train of thought and forget what I was thinking about	1	2	3	4	5
9	Sometimes when listening to music I feel as if my mind can understand the whole world	1	2	3	4	5
10	I sometimes feel that I understand the songwriter/composer's intentions completely	1	2	3	4	5
11	I can change almost any sound into music by the way I listen to it	1	2	3	4	5
12	I have stopped walking to listen to music that I came across on my path	1	2	3	4	5
13	While listening to music, I may become so involved that I may forget about myself and my surroundings	1	2	3	4	5
14	If I want to feel creative, I will turn on some music	1	2	3	4	5
15	It is sometimes possible for me to be completely immersed in music and to feel as if my whole state of consciousness has been temporarily altered	1	2	3	4	5
16	I know what people mean when they talk about mind-altering musical experiences	1	2	3	4	5
17	At times when listening to music, I feel more connected with other people	1	2	3	4	5
18	I find that different sound have different colors (e.g., red, blue)	1	2	3	4	5
19	I spend as much time as I can every day listening to music	1	2	3	4	5
20	Sometimes music makes me feel and experience things as I did when I was a child	1	2	3	4	5
21	Sometimes I almost feel as if a song was written especially for / about me	1	2	3	4	5
22	I sometimes make my movements/actions (opening doors, pushing buttons, stepping of curbs) coincide with the music	1	2	3	4	5
23	I like to find patterns in everyday sounds	1	2	3	4	5
24	When listening to music I can lose all sense of time	1	2	3	4	5
25	Before I do an activity (e.g., exercise, study), I usually carefully consider what music to play along with it	1	2	3	4	5
26	The sound of a speaking voice can be so fascinating to me that I can just go on listening to it	1	2	3	4	5
27	Music sometimes helps me 'step outside' my usual self and experience an entirely different state of being	1	2	3	4	5
28	When listening to music, I often imagine the musicians playing the songs	1	2	3	4	5
29	When listening to great music I sometimes feel as if I am being lifted into the air	1	2	3	4	5
30	When I am listening to music, I can tune out everything else	1	2	3	4	5
31	I sometimes see vivid images in my head when I listen to music	1	2	3	4	5
32	I sometimes close my eyes so I can focus on the music I am listening to	1	2	3	4	5
33	There are times when I will do nothing except listen to music	1	2	3	4	5
34	I sometimes feel like I'm part of something bigger than myself when I listen to music	1	2	3	4	5

ZH2. Indicate your sex:

Male	1
Female	2

ZH9. Specify the level of education of the father:

Secondary school	1
College / Technical school	2
Higher education (bachelor / master / specialist)	3
Scientific degree	4

ZH10. Specify the level of education of the mother:

Secondary school	1
College / Technical school	2
Higher education (bachelor / master / specialist)	3
Scientific degree	4

ZH11. Please indicate which of the statements most accurately corresponds to the financial situation of your family?

We can't even afford to buy food	1
We can afford food, but not clothes	2
We can afford food and clothing but struggle with more expensive things like a television or refrigerator	3
We can afford a car, but can't say that we don't suffer from financial limitations	4
We don't have to limit our purchases	5

Thank you for your contribution to the study!