

Miroљub IVANOVIĆ
Serbian Academy of Innovation Sciences
Uglješa IVANOVIĆ
Telecom Serbia, a. d. Beograd

УДК 159.923:78-057.874
- оригинални научни рад
DOI: 10.5937/gufv2201057I

PERSONALITY DIMENSIONS OF PREADOLESCENT STUDENTS AS PREDICTORS S OF MUSIC PREFERENCE VARIABLES

Abstract: *The aim of this research was to examine the contribution of personality dimensions in explaining certain music preference variables (mellow, campestal, sophisticated, intense and urban music) among preadolescent students. Using the method of transverse section, the research included 114 students from Valjevo, age 13-16 (AM = 15,48 years of age; SD = 1,12). The two measuring instruments were used: Big Five Inventory – BFI (Benet-Martinez & John, 1998) and Music Preference Scale (Rentfrow et al., 2012). The values of Cronbach's alpha coefficient indicate that there is satisfactory reliability of the internal consistency type, and that BFI can be used in future research on Serbian student population. Statistical analysis was performed using the descriptive statistics, Pearson correlation coefficient and the multiple regression model. Correlation analysis indicates that there is statistically significant positive intercorrelation between the dimensions of low and moderate intensity of the music preferences and Big Five personality traits. The obtained results of the multiple regression show that the predictors of the Big Five personality traits, with relatively minimal percentage of total variance (12% to 33%), contribute significantly to explaining the variability of the criterion variance of music preferences towards mellow, intense and urban music. In addition, openness ($\beta = .41$, $p < .01$) and conscientiousness ($\beta = .34$, $p < .01$) are revealed to be dominant independent predictors, on the level of $p < .01$. The empirical data found in this research are in accordance with the results of previous researches and indicate that there is theoretical significance and practical implications of the adolescents' personality traits which have relevant influence on music preference dimensions.*

Key words: *students, music segments, personality traits, preadolescents.*

Introduction

The complete understanding of personality requires detailed analysis of the Big Five personality traits, in order to examine their characteristic and mutual influence on shaping the life of an individual. However, even though the correlation between personality traits and various constructs such as music preference dimensions is irrefutable, there is relatively small number of research on the subject, especially in Serbia (Ivanović et al., 2015).

* miroљub.ivanovic@gmail.com

From the beginning of modern history, music has played significant role in the lives of people, having intense effect on cognition and emotions (Vila, 2021). Seeing how it has become the key component of various social situations, some studies done during XXI century have been oriented towards the relationship between music preferences and personality traits (Bannister, 2020). Some empirical researches by (Fritzsche et al., 2018) have shown that personality dimensions are significant factor in creating individual music preferences, and that by identifying them one can estimate the music preferences of preadolescents. The findings on the correlation between personality traits and music preferences revealed that optimistic and conventional genres (energetic and rhythmic genres) are preferred by those with express extraversion and agreeableness, while individuals who exhibit openness prefer intense and rebellious music (Greenberg et al., 2016). In addition, it has been established that increased extraversion is in correlation with more expressed music preference.

According to the research (Clark & Giacomantonio, 2015), music preferences offer the same amount of information about a person and their hobbies, and are the topic of discussion in more than half cases. Seeing how knowing the music preference is important for evaluating a person, it is natural to assume that by choosing the genre of music one also chooses a type of self-presentation. If self-presentation is partly defined by personality dimensions, then music preferences are partly determined by the type of personality. With aim of showing oneself in a better light and presenting higher capacity and skills, but making the flaws invisible, it is very likely that the music preferences questionnaire cannot offer clear idea of what one likes, because one chooses the answers partly based on what is popular and how one wants to present oneself. If someone is liked, then the music that person listens to will be considered good, and it cannot be determined if the participant actually does listen that music. Therefore, it is important to find the correlation between the music preferences and personality dimensions among preadolescents, which enables answering the question – “Tell me what music you listen to and I will tell you what kind of a person you are?”

In the study (2017), it is emphasized that music is one of the most pleasant activities among adolescents, and it is shown the difference between vocal and instrumental, fast and slow, loud or quiet, and difference between those types of music which provoke emotions such as happiness, joy, sadness or anger. In addition, individuals who identify themselves with musical genres have specific social associations (Greenberg et al., 2020). The study (Jacoby & McDermott, 2017) on music styles extracted three factors: art music and jazz, rock and heavy metal, and hip-hop music, while the authors (Goundiam & Basto, 2021) claim that there are four factors of music preferences: reflexive and complex, intense and rebellious, optimistic and conventional, and energetic and rhythmic music.

The research (Schäfer & Mehlhorn, 2017) revealed that there are low but statistically relevant correlations between music preferences and personality traits. The results (Bonneville-Roussy et al., 2017) revealed the connection between extraversion and preference for urban music, and agreeableness and pref-

erence for mellow, sophisticated and intense music. In addition, (Greenberg et al., 2020) examined specific dimensions of music preferences using music segments categorized as joyous, sad and complex music. They came to the conclusion that the personality trait openness explains the affinity for complex music, and extraversion explains the affinity for joyous music. The obtained results are in accordance with the other results (et al., 2021). In the study from 2016, Schäfer found that there is moderately positive correlation between the openness and preference for sophisticated music, as well as the negative correlation between this personality dimension and preference for mellow and urban music.

Keeping in mind the irrefutable importance of the issue that is being dealt with in this research, and that this kind of research has not been conducted on pre-adolescent students in the Republic of Serbia before, the aim of this transversal study was to examine the contribution of the personality traits (Big Five Inventory) during the period of preadolescence. Based on the previous findings, and the available theoretical considerations, two alternative hypotheses are formulated: H_1 – it is expected that there is positive interaction between extraversion and preference for urban music, as well as interaction between openness and preference for mellow, sophisticated and intense music, and H_2 – it is expected that there is positive correlation between agreeableness and preference for campestrial music.

Getting some insight into the regression function of the variables mentioned, and how they affect preadolescents, can lead to further research but also have an influence on the psychological practice. That is one of the contributions of this research, considering that research done abroad did not give uniform, clear and unambiguous answer.

Method

Sample

The research included 112 participants, age 12 to 14, from “Nada Puric” school in Valjevo. The average age of students was 15,18 years of age ($SD = 7,28$).

The research was conducted in groups, in December 2021 during regular physical exercise classes. The instructions were read beforehand to all participants and they were introduced to the subject matter; the importance of answering truthfully was emphasized, as well as the option to quit without consequences at any time during the process, and that the data would be used solely for research purposes. The participation was voluntary and anonymous. The process lasted 30 minutes, with the presence of the researcher.

Instruments

Music Preference Scale (Rentfrow et al., 2012) includes the list of segments with the music style specified. Twenty five segments were used, 15s each in duration. The participant measured the level of liking a specified segment by evaluating it on a five-point scale. Choosing number 1 meant that they do not like the segment at all, and number 5 meant that they fully like the segment.

Big Five Inventory – BFI (Benet-Martinez & John, 1998). BFI examines personality traits: extraversion, agreeableness, conscientiousness, neuroticism and openness. It includes 44 items, with 5 subscales. For each statement, the participants had to choose the degree of agreement presented on a five-point Likert scale (from 1 – *strongly disagree* to 5 – *strongly agree*). Composite outcome is defined as a mean value of all the items of a subscale. The reliability of internal consistency for extraversion ($\alpha = .79$), agreeableness ($\alpha = .77$), conscientiousness ($\alpha = .84$), neuroticism ($\alpha = .82$) and openness ($\alpha = .84$) was calculated, and it points to satisfactory psychometric characteristics of this measuring instrument.

Statistical analysis

Statistical analysis included methods of descriptive statistics, Pearson correlation coefficient and multivariate regression analysis (for the probability level $p \leq .01$ or $p \leq .05$), and Cronbach's alpha coefficient for measuring the internal consistency of the questionnaire.

Results

Table 1 shows the descriptive statistics for each variable of music preference, with the values of Cronbach's alpha coefficient for all participants. The indicators of skewness (*Sk*) and kurtosis (*Ku*) show that that none of the examined dimensions of music preference deviate from the normal (Gaussian) distribution, which is the main condition for applying the parametric analysis (Fineu & DiStefano, 2006).

Table 1. Descriptive statistics of the measuring variables

Music preference dimensions	AM	SD	Sk	Ku
Mellow music	3.42	.87	.11	.14
Campestral music	3.33	.89	.29	.35
Sophisticated music	3.18	.85	.13	.12
Intense music	2.96	1.12	.25	.30
Urban music	2.77	.92	.17	.15

Legend. AM = arithmetic mean; SD = standard deviation; Sk = standardized skewness (asymmetry coefficient – left skewed or right skewed distribution); Ku = standardized kurtosis (leptokurtic distribution or platykurtic distribution). The value of standard error SE with Sk is .12, and with Ku is .17.

After the descriptive statistical analysis, and with the assumption that there is correlation between the music preference dimensions and Big Five dimensions, Pearson correlation coefficients were calculated (Table 2).

Table 2. Intercorrelation between the music preference dimensions and Big Five dimensions

Music preference dimensions					
	Mellow music	Campestral music	Sophisticated music	Intense music	Urban music
Mellow music	1	.26**	.42**		
Campestral music		1	.33**	.05	.09
Sophisticated music			1	.21**	.03
Intense music				1	.07
Urban music					1
Dimensions of the Big Five Inventory model					
Neuroticism	-.04	-.17**	-.01	.09	.05
Extraversion	-.02	.06	-.03	-.14*	.08
Openness	.16**	.15**	.42**	.27**	.07
Conscientiousness	.05	.01	.07	-.12*	.13*
Agreeableness	.11*	.05	.01	.02	.09

* $p \leq .05$; ** $p \leq .01$.

The insight in the matrix cell shows significant statistically positive interactions of low and moderate intensity between the music preference dimensions and Big Five dimensions, with the risk from 1% to 5%. In addition, it has been found that the maximum correlation is between openness and sophisticated music ($r = .42, p \leq .01$), and the minimum correlation is between conscientiousness and intense music ($r = .12, p \leq .05$).

With the aim of examining to which degree the predictor variables from the Big Five personality traits predict participants' music preference, the multiple regression analysis was conducted (Table 3).

Table 3. Regression analysis of the music preference dimensions

Predictor variables	Music preference dimensions				
	Mellow music β	Campestral music β	Sophisticated music β	Intense music β	Urban music β
Neuroticism	-.06	-.20**	-.10	-.08	-.09
Extraversion	-.14*	-.04	-.25**	-.19*	-.16*
Openness	.09	.22**	.41**	.17**	.02
Conscientiousness	.13*	.01	.05	-.15*	-.23**
Agreeableness	.14*	.07	.01	-.06	.04
R^2_{kor}	.55	.60	.58	.63	.67
ΔR^2	.18	.10	.33	.20	.12

Legend. β – standard partial regression coefficient; R^2_{kor} – the corrected total contribution to the explained variance; ΔR^2 – the coefficient of determination explained by the predictors introduced in that step

Taking a look at the Table, it can be seen that participants' personality dimensions predicted the preferences towards mellow, intense and urban music. The analysis of the beta coefficient showed that openness ($\beta = .41, p < .01$) and conscientiousness ($\beta = .23, (p \leq .01)$) are the most efficient partially independent predictors of music preferences. It can also be seen that the coefficient of multiple correlation is statistically relevant on the level of $p \leq .01$, which indicates that

there is a linear correlation between the group of predictors and the criteria. Summarizing the results of the coefficient of determination, it can be concluded that from the total of the explained variability, 12% is a preference for urban music and 33% is a preference for sophisticated music.

Discussion

The obtained statistically significant linear correlations between music preferences of preadolescent students and the Big Five personality traits are to a degree in accordance with previous empirical research. They are in accordance (Morizot, 2007) with the finding that the predictor variable extraversion positively correlates to preference for urban music. The authors (Delsing et al., 2008) interpreted that result as a link between the characteristics of being social, accomplished and enthusiastic extrovert, and proclivity towards fun music suitable for social gatherings. Besides, this sample showed that extraversion is in low and negative interaction towards intense music preference. The result can be interpreted as such due to the contrast between the factors of extraversion, being social and hedonistic (Miranda & Claes, 2007) and the characteristics of intense music compared to tension, energy and aggression.

Also, the study (Brittin, 2014) confirmed the positive interaction between openness and preference for mellow, intense and sophisticated music. Jo (2000) had the same result and pointed out that sophisticated and intense music are regarded as complex, while mellow and sophisticated are regarded as reflective, which are also the variables that define the dimension openness. Apart from the correlations already mentioned, our sample showed the positive indicator of the correlation between openness and preference for campestal music, which is not in accordance with the results (Komarraju & Schmeck, 2009) that show negative interaction between openness and music preference. Positive correlation between openness and various music styles found in this research confirm the fact that individuals who are open to experiences also like to listen to music. Additionally, in accordance with the research findings (Bonneville-Roussy, 2013), in this research the predictor variable conscientiousness corresponds with low and negative intensity to preference for intense music. The results from our sample also showed that conscientiousness has low and negative interaction with preference for urban music (rap, soul, electronic music).

Compared with the research (Schäfera & Melhornove, 2017) where statistically significant positive correlation between agreeableness and campestal music was found, this research showed positive correlation between agreeableness and preference for mellow music. Considering that mellow music is characterized by quiet dynamic, slow tempo, regular patterns, and relaxing segments, it can be said that this research offers identical interpretation. This research showed unexpected negative correlation between neuroticism and preference for campestal music which indicates that preadolescents who are emotionally more stable prefer relaxing music. These interactions have low intensity, except the one between openness and preference for sophisticated music which is moderate in intensity.

Lately, music preferences have been examined in relation to the predictor variables of BFI which can contribute the prediction of music preference variability. As expected, this sample showed that personality dimensions contribute explaining the music preference variance, where dominant independent factors are openness and extraversion, which is in accordance with earlier research (Rentfrow et al., 2011). When proclivity towards a specific type of music is regarded separately, it can be noticed that openness is a positive and extraversion negative predictor of preferences for mellow and for sophisticated music. Also, this research showed that conscientiousness is a positive indicator of preference for mellow music. Analyzing on our sample the relations between the Big Five personality traits and motives for listening to music, variable openness expectedly turned out to be the dominant positive predictor of preference for sophisticated music. Besides, the personality trait extraversion during adolescence turned out to be a negative predictor of preference for sophisticated music.

On the other hand, despite the findings (Rentfrow & McDonald, 2010), motives for listening to music did not have any influence on interpreting the variability of personality traits of those who have preference for campestrial music, while openness manifested itself as a positive, and neuroticism as negative predictor. The findings have pointed out that the preference for intense music is a positive factor in explaining openness, while extraversion and conscientiousness are negative predictors of that preference.

Finally, the personality dimension preference for urban music is positively explained by extraversion, while conscientiousness was a negative predictor. This research confirmed, to an extent, that the motives for listening to music during preadolescence predict music preference of personality traits. However, there is some inconsistency of the acquired findings which indicate that there is need for further research. It should be kept in mind that the total sum of the explained variability is 12% for urban, 10% for campestrial, 19% for intense, 18% for mellow, and 33% for sophisticated music, which causes a dilemma about what other latent dimensions are a part of predicting music preferences of preadolescents.

This study has broaden the method of research and can be used in that context as well. Identifying music preferences by using music segments enables all research participants to define if they like a music segment as such since there is no need to know the music style or its name for such assessment. Using this concept enables comparing the results obtained while researching preadolescent population, and comparing them based on different ages of participants. It is probably interesting to compare music preferences of adolescents, where using music segments enables the easier definition of liking something without the need to know the specific music style and what it entails. Finally, this research did not take into account the music broadly familiar to preadolescent students in Serbia such as turbo-folk and Serbian pop music.

First limitation of this research was the pertinent sample of preadolescent students which was not random, so it is recommended to test the measuring instruments on preadolescent of different age groups and both genders. Also,

further research should include larger sample with more participants of different ages. The number of researches on the relations between music preferences and *Big Five* personality traits is still small (Ivanović & Ivanović, 2010; Ivanović i sar, 2014), so further research on the contribution of the habit of listening to music, situational factors which influence those preferences, music education and skills would enable the assessment of music preferences among students.

Conculusion

This empirical research established that the Big Five Inventory – BFI and Music Preference Scale showed the satisfactory metric characteristic which is reliability, and can therefore be used on student population in Serbia. The linear correlations showed low and moderate statistically significant correlation between variables personality traits and dimensions music preference among pre-adolescents on the levels from $p \leq .05$ to $p \leq .01$. The multivariate regression analysis conducted on this sample has shown that the independent variables from the *Big Five* have relevant influence on the total variability of the discriminant function of criterion music preferences, where maximum independent contribution have predictor variables openness and conscientiousness which are positive predictors. That means that preadolescent students who have higher values of the standardized beta coefficient on the mentioned personality traits, reach better prediction on the music preference dimensions. The obtained results represent the initial phase of the more efficient analysis of the relations between the variables mentioned, and that enables us a higher level of understanding how preadolescents function.

References

1. Bannister, S. (2020). A survey into the experience of musically induced chills: Emotions, situations and music. *Psychology of Music*, 48(2), 297–314.
2. Bonneville-Roussy, A., Rentfrow, P. J., Xu, K. M., & Potter, J. (2013). Music through the ages: Trends in musical attitudes and preferences from adolescence through middle adulthood. *Journal of Personality and Social Psychology*, 105, 703–717.
3. Bonneville-Roussy, A., Stillwell, D., Kosin-ski, M., & Rust, J. (2017). Age trends in musical preferences in adulthood: 1. Conceptualization and empirical investigation. *Musicae scientiae*, 21(4), 1–21.
4. Brittin, R. V. (2014). Young listeners' music style preferences patterns related to cultural identification and language use. *Journal of Research in Music Education*, 61, 415–430.
5. Clark, S. S., & Giacomantonio, S. G. (2015). Toward predicting prosocial behavior: music preference and empathy differences between late adolescents and adults. *Empirical musicology review*, 10(1), 50–65.
6. Delsing, M. J. M. H., Ter Bogt, T. F. M., Engels, R. C. M. E. & Meeus, W. H. J. (2008). Adolescents' music preferences and personality characteristics. *European Journal of Personality*, 22, 109–130.

7. Finney, S. J., & DiStefano, C. (2013). Non-normal and categorical data in structural equation modeling. In G. R. Hancock & R. O. Mueller (Eds.), *Structural equation modeling: A second course*, 2nd Edition (pp. 439–492). Charlotte, NC: Information Age Publishing.
8. Fricke, K. R., Greenberg, D. M., Rentfrow, P. J., & Herzberg, P. Y. (2018). Computer-based music feature analysis mirrors human perception and can be used to measure individual music preference. *Journal of Research in Personality*, 75, 98–102.
9. Goundiam, O., & Basto, R. (2021). Centrosomes in disease: how the same music can sound so different? *Current Opinion in Structural Biology*, 66, 74–82.
10. Greenberg, D. M., Kosinski, M., Stillwell, D. J., Monteiro, B. L., Levitin, D. J., & Rentfrow, P. J. (2016). The song is you: Preferences for musical attribute dimensions reflect personality. *Social Psychological & Personality Science*, 7, 597–605.
11. Greenberg, D. M., Matz, S. C., Schwartz, H. A., & Fricke, K. R. (2020). The self-congruity effect of music. *Journal of Personality and Social Psychology*, 1–14. <http://dx.doi.org/10.1037/pspp0000293>
12. Ivanović, M., Milosavljević, S., & Ivanović, U. (2015). Faktorska struktura relacija agresivnosti i dimenzija ličnosti karatista juniora. [Factorial structure of the relationship between aggressiveness personality dimensions in junior karatekas]. *Facta universitatis, Series: physical education and sport*, 13(3), 371–381.
13. Ivanović, M., Mačvanin, Đ., & Ivanović, U. (2014). Relacije dimenzija ličnosti sa slikom tela i sklonost ka prejedanju kod rukometaša kadeta. [Personality dimension relation, confrontation With body appearance and overindulgence, food habits of handball cadets]. U: D. Životić (Ur.), *Međunarodna naučna konferencija. „Izazovi savremenog menadžmenta u sportu“* (str. 157–167). Beograd: Alfa Univerzitet, Fakultet za menadžment u sportu.
14. Ivanović, M. (2009). Dimenzije ličnosti karatista kao prediktori zadovoljstva životom. [Dimensions of the personalities of karate players (male and female juniors) as predictors of life satisfaction]. *Facta universitatis, Series philosophy, sociology, psychology and history*, 8(1), 115–124.
15. Jacoby, N., & McDermott, J. H. (2017). Integer ratio priors on musical rhythm revealed cross-culturally by iterated reproduction. *Current Biology*, 27(3), 359–370.
16. Jo, H. S. (2000). *Study of the relationship between personality and musical preference*. Pusan, South Korea: Kyungpook University.
17. Kokowska, M. (2017). Doswiadczenie muzyczne w regulacji nastroju. *Polskie forum psychologiczne*, 22 (1), 57–81.
18. Komarraju, M., Karau, S. J., & Schmeck, R. R. (2009). Role of the Big Five personality traits in predicting college students' academic motivation and achievement. *Learning and Individual Differences*, 19, 47–52.
19. Miranda, D. & Claes, M. (2007). Musical preferences and depression in adolescence. *International Journal of Adolescence and Youth*, 13, 285–309.
20. Morizot, J. (2007). *Big Five Inventory (BFI): Adaptation for adolescents* Unpublished research report. School of Psychoeducation, University of Montreal, Montreal, Canada.
21. Müllensiefen, D., Gingras, B., Musil, J., & Stewart, L. (2014). The musicality of non-musicians: an index for assessing musical sophistication in the general population. *PLoS One* 9(2), e89642.

22. Schäfer, T. & Mehlhorn, C. (2017). Can personality traits predict musical style preferences? A meta-analysis. *Personality and Individual Differences*, 116, 265–273.
23. Schäfer, T. (2016). The Goals and Effects of Music Listening and Their Relationship to the Strength of Music Preference. *Plos One*, March, 11(3), 15–25.
24. Van den Akker, A. L., Briley, D. A., Grotzinger, A. D., Tackett, J. L., Tucker-Drob, E. M., & Harden, K. P. (2021). Adolescent Big Five personality and pubertal development: Pubertal hormone concentrations and self-reported pubertal status. *Developmental Psychology*, 57(1), 60–72.
25. Schäfer, T., & Mehlhorn, C. (2017). Can personality traits predict musical style preferences? A meta-analysis. *Personality and Individual Differences*, 116, 265–273.
26. Rentfrow, P. J., Goldberg, L. R., & Levitin, D. J. (2011). The structure of musical preferences: A five-factor model. *Journal of Personality and Social Psychology*, 100, (6), 1139–57.
27. Rentfrow, P. J., Goldberg, L. R., Stillwell, D. J., Kosinski, M., Gosling, S. D. & Levitin, D. J. (2012). The song remains the same: A replication and extension of the MUSIC model. *Music Perception: An Interdisciplinary Journal*, 30(2), 161–185.
28. Rentfrow, P. J., & McDonald, J. A. (2010). *Preference, personality, and emotion*. In P. N. Juslin & J. A. Sloboda (Eds.), *Series in affective science. Handbook of music and emotion: Theory, research, applications* (p. 669–695). Oxford University Press.
29. Peter Prinzie & Geertjan Overbeek (2016). Dimensions of Personality Pathology in Adolescence: Longitudinal Associations With Big Five Personality Dimensions Across Childhood and Adolescence. *Journal of Personality Disorders*, 30(2), 1–21.
30. Vila, B. T. (2021). Music as a tool for foreign language learning in Early Childhood Education and Primary Education. Proposing innovative CLIL Music teaching approaches. *CLIL Journal of Innovation and Research in Plurilingual and Pluricultural Education*, 4(1), 35–47.
31. Zhou, Y., Li, D., Li, X., Wang, Y., & Zhao, L. (2017). Addictive behaviors big five personality and adolescent Internet addiction: The mediating role of coping style. *Addictive Behaviors*, 64, 42–48.

ДИМЕНЗИЈЕ ЛИЧНОСТИ УЧЕНИКА ПРЕАДОЛЕСЦЕНАТА ДЕТЕРМИНАНТЕ ВАРИЈАБЛИ МУЗИЧКИХ ПРЕФЕРЕНЦИЈА

Сажетак: *Циљ овог истраживања био је испитивање доприноса димензија личности у објашњењу појединих варијабли музичких преференција (благе, непретенциозне, софистициране, интензивне и савремене музике) код преадолесцената. Методом трансверзалног пресека обухваћено је 114 ваљевских ученика, узраста 13–16 година ($AC = 15,48$ година; $SD = 1,12$). Примењена су два мерна инструмента: Петофакторски инвентар личности – БФИ (Big Five Inventory, Benet-Martinez & John, 1998) и Скала музичке преференције (Rentfrow et al., 2012). Вредности Cronbach α коефицијената указују на задовољавајућу поузданости типа интерне конзистенције, те да је БФИ примерен за коришћење у будућим истраживањима и на српској спортској популацији. Статистичка анализа рађена је помоћу дескриптивних параметра, Пирсоновог коефицијента корелације и Мултиплиог регресионог модела. Корелациона анализа упућује на статистички значајне позитивне интеркорелације ниског и умереног интензитета димензија музичких преференција и особина личности Велике петорке. Добијени резултати мултипле регресије показали су да предиктори особине личности Великих пет, уз релативно минималан проценат укупне варијансе (од 12% до 33%), значајно доприносе тумачењу варијабилитета критеријумске варијабли музичких преференција према благој, интензивној и савременој музици. Притом су се као доминантни независни предиктори критеријума, на нивоу $p < .01$, показали отвореност ($\beta = .41, p < .01$) и савесност ($\beta = .34, p < .01$). Емпиријски налази у овој студији потврђују резултате досадашњих истраживања и сигнализирају на теоријски значај и практичне импликације сета црта личности ученика у адолесцентном узрасту, које релевантно делују на њихове димензије музичких преференција.*

Кључне речи: *музички сегменти, особине личности, адолесценти.*