CHAPTER IN PRESS TO APPEAR IN HANDBOOK OF MUSICAL IDENTITIES

Social psychological underpinnings of musical identities:

The role of musical preferences in the formation of personality stereotypes.

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Whether wearing a t-shirt emblazoned with the name of a favorite band, blaring music loudly so that others can hear, or displaying a list of preferred bands on Facebook, music is often used in the service of self-expression. Presumably, this is because people believe that if you know something about the music they like, you can gain a glimpse of who they are. And once you know this about them, you can then decide to learn more about their preferences, values, or beliefs. If you find someone who likes the same style of music as you, then you'll likely get along with them; find someone who likes the same band as you, and you may have found a new best friend; and if you find someone who shares the same all-time favorite song as you, particularly if the song is rare and obscure, then you may have even found a soul-mate. But if you don't share the same preferences, you may choose to avoid them, concluding that the differences in musical preferences suggest that you are unlikely to see eye-to-eye on other matters, and thus not worth any further time and effort. Or even worse, if you find someone who absolutely despises your favorite music, then prepare for battle because you may have just met your archenemy. This begs the question: What do our musical identities reveal about who we are and how do they shape our social lives?

Theory and research in music psychology has greatly informed our understanding of the psychological experiences associated with music listening. We know, for example, that music can "get under our skin" and affect the way we feel – from eliciting feelings of comfort, relaxation, and sadness, to inspiration, joy, and excitement. It can motivate us, help us to concentrate, and increase our understanding of others' thoughts and feelings. And if the conditions are just right, music can evoke strong, intense, and peak experiences, drowning out the surrounding world, and absorbing the listener into the music so that the song and person are one. But there is more to music than the periods of time when we are listening to it—music plays a role in our lives even when the play button is switched off.

Over the past decade, research in the field has begun to take a broader perspective by focusing on the social psychological aspects of musical experiences. Work in this area focuses less on the effects of music on mood or arousal, and instead examines the ways in which music relates to identity, social relations, and group processes. The research findings emerging in this area suggest that music is a prominent aspect of self-identity, especially for young people (e.g., North & Hargreaves, 1999; Rentfrow & Gosling, 2006; Rentfrow, McDonald, & Oldmeadow, 2009); that the music people like is linked to their personalities, values, and beliefs (e.g., Delsing, ter Bogt, Engels, & Meeus, 2008; Rentfrow & Gosling, 2003; Zweigenhaft, 2008); and that musical preferences can serve as a medium for establishing attraction and closeness in relationships (e.g., Boer, Fischer, Strack, Bond, Lo, & Lam, 2011; Selfhout, Branje, ter Bogt, & Meeus, 2009; Zillmann & Bhatia, 1989).

This chapter focuses on the social psychological aspects of music and presents data demonstrating the features that shape musical identities. First, we focus on the psychological underpinnings of musical identities – how does the music people listen to relate to self-identity and personality processes? Second, we consider the role music plays in interpersonal relationships – what is the interplay between musical identities and group processes? Next, we examine the impact of using music in the service of self-expression – what information is communicated about individuals through their musical preferences? Specifically, we present data that investigates the stereotypes linked to musical preferences, and how both auditory features of music and genre classifications impact associations between stereotypes and preferences. We conclude the chapter by considering directions for future research.

Psychological Underpinnings of Musical Identities

Self-identity. Listening to music can elicit feelings, beliefs, and personal qualities that we seek to embrace, it can remind us of who we once were and help us realize how far we have

come, and it can inform and illuminate our future aspirations. According to DeNora (2000), the reflexive process of remembering and constructing identities while listening to music can serve as a form of self-affirmation and insight. The associations that are made when listening to music may resonate with individuals because they bring to mind qualities they perceive in themselves or that they aspire to possess. According to research by Tarrant, North, and Hargreaves (2002), the social connotations that are evoked by music are a key factor in determining musical preferences. To the extent that individuals are attracted to a style of music, they align their personal self-image with the perceived characteristics associated with that music.

There is empirical evidence consistent with the view that music contributes to the development of identity. Indeed, results from several studies indicate that people believe their musical preferences represent who they are – their personalities, values, and lifestyles (North & Hargreaves, 1999; North, Hargreaves, & O'Neill, 2000; Rentfrow & Gosling, 2003). There is even evidence showing that individuals believe music reveals more about their identities than their preferences for clothing, films, books, or hobbies (Lonsdale & North, 2011; Rentfrow & Gosling, 2003). Results from these studies converge on the conclusion that individuals derive a sense of identity from the music they listen to, which in turn functions as a symbolic representation of the self.

In addition to facilitating self-exploration, music can also foster self-esteem and self-worth. Drawing on social identity theory, some studies have examined how affiliation with music-based social groups (e.g., punks, Goths, Emo, etc.) relates to self-esteem. Thus far, research in this area suggests that people assimilate the characteristics of their preferred music-based social group by endorsing the same values, wearing similar styles of clothing, and pursuing similar lifestyles. Furthermore, the degree to which individuals identify with a group with the same musical preferences increases in-group favoritism and out-group derogation (e.g.,

North & Hargreaves, 1999; Tarrant et al., 2002; Tekman & Hortaçsu, 2002). In this way, aligning one's identity with a particular musical style or artist can provide a sense of meaning, belonging, and act as a buffer against threats to the self.

Music can also satisfy a need to be different. Consider, for example, the record store clerks in Hornby's *High Fidelity* who take pride in their knowledge and appreciation of obscure and unconventional styles of music. Their preferences place them in an elite group of music aficionados and at the same time make them distinct. Optimal distinctiveness theory provides a useful perspective for understanding how music could foster feelings of uniqueness (Brewer, 1991). According to this perspective, individuals have conflicting needs for similarity and uniqueness – too much similarity is insufficiently self-defining but too much uniqueness is isolating – so they strive to attain an optimal level of distinctiveness. Recent research indicates that music can be very effective for obtaining optimal distinctiveness. For example, work by Abrams (2009) revealed that people with preferences for musical styles that were moderately popular (and therefore optimally distinct) invested more resources and commitment to their musical identities than people who preferred musical styles that were either mainstream or highly obscure.

Personality. Given the prominent role music plays in self-identity, a reasonable question is whether there is a connection between the music people listen to and their personalities; after all, many researchers have argued that personality is the foundation for identity development (e.g., McCrae & Costa, 2008). Most of the research concerned with music and personality focuses on individual differences in preferences for music and how those preferences relate to various personality characteristics. Consistent with some of the research on self-identity and music, the assumption underlying research on personality and musical preferences is that people seek out styles of music that reinforce and reflect aspects of their personalities, attitudes, and

self-views (Colley, 2008; Delsing, ter Bogt, Engels, & Meeus, 2008; Rentfrow & Gosling, 2003; Schäfer & Sedlmeier, 2009; Zweigenhaft, 2008).

Because music is such a broad and multifaceted construct, much of the research concerned with musical preferences and personality has focused on first identifying the structure of these preferences. Essentially, this research seeks to understand how preferences for particular styles of music group together in order to develop a framework for conceptualizing musical preferences and investigating their associations with personality. The most common approach for evaluating this is through factor analysis, which identifies groups of variables that share common variance. Several studies have examined the structure of preferences and although the methods and styles of music assessed are not entirely the same, all the studies indicate that there is a structure underlying musical preferences (Colley, 2008; Delsing et al., 2008; Dunn, de Ruyter, & Bouwhuis, 2012; George et al., 2007; Rentfrow & Gosling, 2003; Rentfrow, Goldberg, & Levitin, 2011; Rentfrow, Goldberg, Stillwell, Kosinksi, Gosling, & Levitin, 2012; Rentfrow & McDonald, 2010; Schäfer & Sedlmeier, 2009). For example, Rentfrow and Gosling (2003) examined individual differences in preferences for 14 broad music genres in three US samples and found four preference factors. A study of music preferences among Dutch adolescents assessed self-reported preferences for 11 music genres and also observed four factors (Delsing et al., 2008). An investigation of preferences for 11 music genres in a small sample of British university students revealed four factors for women and five for men (Colley, 2008). George, Stickle, Rachid, and Wopnford (2007) studied preferences for 30 music genres among Canadian adults and found nine music-preference factors. A study of preferences for 25 music genres among German young uncovered six music-preference factors (Schäfer and Sedlmeier, 2009). And a large-scale study involving over 35,000 Internet users and over 100 musical genres revealed 10 preference factors (North, 2010).

Although the results from these studies are not identical, there are some consistent preference factors that emerge. In every sample, at least one factor emerged representing preferences for classical and jazz music; another factor representing preferences for rock music; and another factor representing preferences for rap and hip-hop music. In most of the studies a factor representing country or singer-songwriter music emerged, and another factor representing new age and electronic music. Based on all of this work, it seems reasonable to expect that preferences can be conceptualized in terms of at least five music-preference dimensions.

Indeed, recent work aimed at establishing a robust framework for conceptualizing musical preferences indicates that musical preferences within Western cultures can be represented in terms of five basic dimensions. More specifically, research based on multiple samples totalling over 250,000 participants and more than 250 pieces of music suggests that individual differences in musical preferences can be conceptualized in terms of five dimensions: Mellow, Unpretentious, Sophisticated, Intense, and Contemporary (MUSIC) (Bonneville-Roussy, Rentfrow, Xu, & Potter, 2013; Rentfrow, et al., 2011; 2012). The Mellow dimension comprises soft rock, R & B, and adult contemporary and is characterized as romantic, relaxing, slow, and quiet; Unpretentious comprises country and folk and characterized as uncomplicated, relaxing, unaggressive, and acoustic; Sophisticated comprises classical, opera, jazz, and world and is characterized as inspiring, intelligent, complex, and dynamic; Intense comprises rock, punk, and heavy metal and is characterized as distorted, loud, aggressive, and not romantic, nor inspiring; and Contemporary comprises rap, electronica, and pop and is characterized as percussive, electric, energetic, and not sad.

The MUSIC model provides a useful framework for investigating associations between musical preferences and various psychological characteristics. For example, individuals with preferences for sophisticated musical styles, like classical, opera, and jazz, are high in Openness,

creativity, imagination, possess liberal values, value artistic expression, and score high on measures of verbal ability; People with preferences for intense styles of music, like heavy metal and punk, are high in Openness, sensation seeking, impulsivity, and athletic ability; And people with preferences for contemporary music, like pop, rap, and dance, are high in Extraversion, value social recognition, endorse more gender stereotypes, have more permissive attitudes about sex, and consider themselves physically attractive (e.g., Bonnevillie-Roussy et al., 2013; Delsing et al., 2008; Rentfrow, Goldberg, & Zilca, 2011; Rentfrow & Gosling, 2003; 2006; ter Bogt, Engels, Bogers, & Kloosterman, 2010; Zweigenhaft, 2008).

Most of the research on the links between musical preferences and personality rely on adolescents and young adults, so less is known about the role music plays for middle-aged or older adults. Do preferences change with age? Do they reflect different stages in life? Recent research suggests that musical preferences change throughout the lifespan and that these changes correspond, in part, to developmental changes in personality (Bonnevillie-Roussy et al., 2013). Specifically, as people age, they become more agreeable and relaxed, and it appears that preferences for intense and aggressive music declines, while preferences for mellow and contemplative music increases.

Manifestations of Musical Identities

The fact that musical identities have a psychological basis suggests that they could reveal valid information about individuals' self-identities, personalities, beliefs, and values. Indeed, consistent with research on music and self-identity, it seems reasonable to suppose that musical identities communicate information about the social groups people associate with. Research on individual differences in musical preferences and their links with personality also suggest that musical identities communicate information about such traits as sociability, friendliness, creativity, and stability. Therefore, publicly displaying musical preferences sends messages and

social cues about people's self-views, personalities, and beliefs. But just because music has a psychological basis does not mean that observers can infer psychological information from musical preferences. Do people's musical identities influence how others perceive them?

Results from several studies suggest that there are normative beliefs, or stereotypes, about the social and psychological characteristics common to people who like certain styles of music (e.g., North & Hargreaves, 1999; Rentfrow & Gosling, 2007; Rentfrow, McDonald, & Oldmeadow, 2009; Zillmann & Bhatia, 1989). For instance, in a study on music and attraction, men rated women with preferences for classical music as attractive and sophisticated, whereas women with preferences for heavy metal music were rated as rebellious and aggressive (Zillmann & Bhatia, 1989). Rentfrow and colleagues examined the content of stereotypes about fans of several different musical genres (Rentfrow & Gosling, 2007; Rentfrow et al., 2009). Results from their research revealed that people have very similar stereotypes about the psychological and social characteristics about fans of many different musical styles – especially about fans of classical, rap, and heavy metal music – and that the content of those stereotypes vary substantially. For example, fans of classical music were believed to be White, wealthy, hardworking, introverted, physically unattractive, intelligent and artistic, whereas rap music fans are believed to be extraverted, relaxed, athletic, and to drink beer and smoke marijuana. When the content of these stereotypes were compared with the psychological characteristics of actual music fans, the results revealed that many of the stereotypes have some validity.

There is also evidence that people can form accurate impressions of individuals on the basis of their music preferences. Burroughs, Drews, and Hallman (1991) found that observers were able to form accurate impressions of targets based on their personal possessions (e.g., favorite clothing, favorite records). Rentfrow and Gosling (2006) focused exclusively on music preferences and observed that judges were able to form accurate impressions of targets

personalities and values after only listening to targets' top-10 favorite songs. Although the focus of that research was not on the perceptual processes underlying music-based personality judgments, results suggested that judgments of targets were related both to attributes of the music (e.g., the amount of singing, emotional valence) and to the genre of the music.

These investigations clearly suggest that musical identities influence the ways in which individuals are perceived, and in some cases, it would appear as though these perceptions have some accuracy. What is less clear is how people translate information about musical preferences into a judgment about someone's psychological characteristics. In other words, are music-based impressions influenced mainly by the associations people have with a particular musical genre, or by specific psychological and sonic features in the music?

Perceiving Musical Identities: Data Study

Previous studies investigating the social connotations linked to musical preferences have predominantly examined associations of genre-based stereotypes; however, genres are useful only if participants conceptualize them in the same way. Therefore, we conducted the present study to see if stereotypes of music fans can be assessed from musical stimuli. We presented 102 15-second long musical experts to 41 judges recruited via Amazon's Mechanical Turk (34% male, 66% female, and the mean age was between 31 and 35 years of age[1]). The excerpts represented 26 genres and subgenres and included those there were either not commercially released and obtained from Getty Images (GI), or those that were commercially released (CR) but had low sales figures (details on the selection criteria are in Rentfrow et al., 2011; 2012). After listening to each excerpt, judges were asked to rate the characteristics of the prototypical person who would like the music. These characteristics included: a) the Big Five personality traits using items from the Ten-Item Personality Inventory (TIPI: Gosling, Rentfrow, & Swann,

[1] Judges were asked to indicate their age range (e.g. 21-25, 26-30 or 31-35) rather than their exact age.

2003); and b) additional personal qualities (aggressive, angry, artistic, athletic, confident, depressed, happy, intelligent and physically attractive, politically conservative, politically liberal, religious, sophisticated, wealthy[2]).

As shown in Table 1, agreement among the judges (calculated using intraclass correlations; Shrout & Fleiss, 1979) for the stereotypes associated with the musical excerpts was generally high (*mean* alpha = .72; *mean ICC* = .65), and judges shared more agreement for stereotypes of personal qualities (*mean* alpha = .81; *mean ICC* = .75), than the Big Five personality traits (*mean* alpha = .60; *mean ICC* = .51). We next examined how these stereotypes are differentiated by the musical preference dimensions of the MUSIC Model. Using the song as the unit of analysis, we correlated the MUSIC factor loadings of each excerpt (gained from Rentfrow et al., 2011; 2012) with the mean stereotype ratings for each excerpt. As can be seen in Table 2, fans of Mellow music are perceived agreeable and emotional stable, but, not athletic, angry, or aggressive. Fans of Unpretentious music are perceived as politically conservative, religious, and agreeable, but not artistic or open to new experiences. Fans of Sophisticated music are perceived as intelligent, artistic, sophisticated, wealthy, and conscientious, but not athletic, angry, or aggressive. Fans of Intense music are perceived as liberal, angry, aggressive, and depressed, but not religious, agreeable or conscientious. Results for fans of Contemporary music were less consistent across the samples, but it appears that these fans are perceived as not conservative, sophisticated, or conscientious.[3]

Because each excerpt had been previously coded by judges on 57 musical attributes (e.g., sonic attributes such as instrumentation, tempo, and timbre, and psychological attributes such as depth, energy, warmth, and intensity) (Rentfrow, et al., 2011; 2012), we were also able to

[2] Only a subsample of the attributes was rated for the CR clips.
[3] The correlations mentioned in the text are those with the highest effect sizes and most consistent across the samples. More nuanced details are found in Table 2.

examine the extent to which musical stereotypes were driven by the genre or the attributes of a musical piece by running a series of multiple regressions. The results at the top of Table 3 showed that genres (26) accounted for significant proportions of variance for each of the stereotypes. When the attributes (57) were added to the regression models at step 2, the amount of variance increased significantly for four of the Big Five personality stereotypes (Extraversion, Agreeableness, Contentiousness, and Emotional Stability) and four of the seven personal quality stereotypes. We next examined whether genres account for significant variance over and above the attributes in another series of multiple regressions. The results shown at the bottom of Table 3 indicate that when genres were added to the model, the variance increased significantly for only one of the Big Five personality stereotypes (Openness to Experience) , but increased significantly for five of the seven personal quality stereotypes. Taken together, the results indicate that both attributes and genres account for significant variance in determining stereotypes of music fans, but that attributes generally account for more variance than do genres.

The results provide strong evidence that people agree about the stereotypes linked to auditory stimuli. Correlations between these stereotypes and the MUSIC model revealed that there are transparent differences in the content of these stereotypes across musical preference dimensions. And results from hierarchical regressions indicate that musical attributes are better predictors of stereotypes than genres.

Future Directions:

Musical Engagement

Researchers most often look to musical preferences as a construct to help inform theory and research on musical identity. And justifiably so, since not only do anecdotal and empirical observations strongly suggest that people make inferences of others and themselves based on preferences, but this information is easily and quickly obtainable by researchers through survey

methodologies. However, while musical preferences clearly form the face of musical identities, there are other important constructs that are more hidden beneath the surface, which may be linked to the content and formation of these identities. One such construct is musical engagement.

People vary greatly in the way that they engage with music in their everyday lives. In terms of frequency, some turn on the music every chance they get: from the song on their morning alarm clock, to the music they listen to while in transit, at work, on the computer, eating dinner, or preparing for bed. Here, music acts as a personal companion, accompanying the person for every step of their waking lives. But for others, music is listened to only on occasion: when a friend might be listening to it, or when it is playing in a television commercial or quietly in the background at a restaurant. Here, music acts as nothing much more than background noise, unintended to be listened to. In terms of degree, some connect profoundly with music—serving as a source of emotional comfort, hope, meaning, and spirituality. But for others, music is more of a distraction from mundane tasks and something that simply helps to pass the time. And in terms of style, some engage intellectually, following the movements of the melody lines and deconstructing the sonic elements in a song, while others engage more physically, dancing, moving their bodies, and feeling the musical vibrations from their toes to their fingertips. Some engage with the narrative in the music, connecting with the lyrics, storyline, and symbolism expressed therein, while others engage more socially, feeling connected to the musicians, and if at a live concert, with the audience members.

Although researchers in the field have begun to explore the individual differences (e.g. Chin & Rickard, 2012) and life-span development (e.g. Bonneville-Roussy et al., 2013) of musical engagement, not much, if any, is known about how these elements relate to musical identity. Accordingly, people may not only identify themselves only as a “metalhead” or a (jazz)

"cat", but they may also identify themselves as a "deep" musical engager, or a "dancer", or "raver". It may be that a person who responds to music with more physical movement, for example, may seek out others who are dancers and physical engagers rather than say, intellectual engagers. This information likely broadcasts aspects of a person's behaviour and the environment that they spend time in (e.g. night clubs, salsa nights, tango lessons). Two dancers may appeal to each other, partly because they know that they are likely to enjoy similar types of musical activities. At least for those individuals that place considerable importance on music, *musical preferences may get you through the door, but your musical engagement will keep you there.* Do shared styles and degrees of musical engagement predict relationship success and satisfaction both interpersonally and even among larger group settings? How important is musical engagement in defining a person and a group's musical identity and what role does it play?

The Musician's Identity

Arguably, those who engage most with music are the musicians themselves. This is particularly true for professional musicians. Yet the nature of musical identities for professional musicians remains largely unknown. Music has long been a source of self-expression for those who play, compose, and perform music—an expression of emotion, beliefs, values, personality, and life narratives. For those musicians who's 'life is their music', the line which separates the person from the music they create is blurred. In a recent interview, the well-known jazz saxophonist J.D. Allen stated that, "There's no difference between me and my music…I've learned that and I accept it—that I am what I play" (http://somethingelsereviews.com/2013/06/02/something-else-interview-jd-allen-preaching-the-word-through-music/).

Musicians at the highest level (those concerned with artistry) spend years finding and developing their own unique "voice" on their instrument. If successful in this endeavour, musical artists develop a specific tone and style that is unique to them and which audiences can identify them by. For example, the jazz fan can quickly identify the sound of a trumpet as either belonging to Louis Armstrong, Miles Davis, or Chet Baker, when only hearing the first couple of notes of a record—even if they are hearing the record for the first time. Rather than having their musical identities being based on preferences for external musical stimuli (which is the case for those who are solely listeners), the musical identities of musicians are tied to their internal creative expression. What are the psychological processes and mechanisms involved when musicians develops their unique "voice" or style? What are the effects of this process on psychological functioning? Does it evoke self-discovery or can it lead to becoming a 'tortured artist'?

Interpersonal Relationships

The role of musical identities in the formation and development of interpersonal relationships remains a relatively unexplored area in the field. We know that based on both auditory and genre-based cues, people are able to make judgments of others with some degree of accuracy. We also know that we seek out others and respond more favourably to those who like the same music as we do. Clearly, musical preferences are a vital aspect of musical identities and play an important role in the early stages of the development of relationships. But less is known about the role of music in the later stages of relationships. Not only is music likely to be present when people first meet, whether it's at a dinner party, pub, restaurant, or dance club, but it will likely be a prominent feature that accompanies people as the relationship develops. Will there be mixed tapes shared and what will be on them? How will the wedding song for the couple's first dance be selected? What role does music play for couples who engage deeply with music as

compared to couples do not engage deeply? And as is famously depicted by John Cusack in the movie *Say Anything*, what song will be playing if someone stands out in the front lawn with a stereo raised above their head in an attempt to win back their significant other?

Conclusion

Music plays a role in our lives even when the headphones are put down and the sound is turned off. Indeed, the research explored in this chapter demonstrates the interplay between musical identities and various psychological and group processes. In particular, musical preferences clearly serve as a vehicle for self-expression, identity formation, self-esteem, and social judgements and stereotypes. The findings from the data reported in this chapter suggest that people form stereotypes from musical stimuli and agree about their content. And, these social connotations are clearly differentiated by individual differences in musical preferences. What is more, is that stereotypes appear to be derived more from the auditory cues in music than their genre classifications. We hope that this research draws attention to the notion that the sonic and psychological attributes in music should be taken into higher consideration when studying music-related psychological phenomena.

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Table 1. Agreement Among Judges for Personality Stereotypes Derived from Music

	Inter-Judge Agreement					
	GI Excerpts		CR Excerpts		All Excerpts	
	Alpha	ICC	Alpha	ICC	Alpha	ICC
Personal Qualities						
Conservative	.76	.71	.87	.86	.81	.78
Liberal	.61	.53	--	--	--	--
Intelligent	.77	.72	.87	.83	.82	.77
Religious	.76	.54	.85	.82	.80	.68
Attractive	.51	.23	--	--	--	--
Athletic	.55	.27	--	--	--	--
Artistic	.72	.68	--	--	--	--
Angry	.86	.78	.79	.74	.83	.76
Happy	.69	.61	.72	.67	.70	.64
Depressed	.65	.43	--	--	--	--
Sophisticated	.89	.86	.89	.86	.89	.86
Wealthy	.81	.70	.84	.81	.83	.75
Aggressive	.83	.77	--	--	--	--
Confident	.42	.28	--	--	--	--
Big Five						
Extraversion	.70	.65	.64	.57	.67	.61
Agreeableness	.65	.54	.43	.27	.54	.41
Conscientiousness	.48	.32	.67	.62	.57	.47
Emotional Stability	.68	.56	.75	.70	.72	.63
Openness	.39	.27	.65	.58	.52	.43
Overall Mean	.65	.53	.75	.69	.72	.65
Personal Qualities Mean	.70	.58	.83	.80	.81	.75
Big Five Mean	.58	.47	.63	.55	.60	.51

Note. Agreement was computed using ICCs (2, 1). Cell entries are mean alphas and ICCs which were computed using Fisher's *r*-to-*z* transformation. GI= Getty Images excerpts; CR= commercially released excerpts. $N = 41$.

Table 2. Correlations Between the MUSIC Model and Personality Stereotypes

	Mellow		Unpretentious		Sophisticated		Intense		Contemporary	
	GI	CR	GI	CR	GI	CR	GI	CR	GI	CR
Personal Qualities										
Conservative	.31*	.30*	.59**	.49**	.38**	.14	-.61**	-.38**	-.28*	-.61**
Liberal	-.23	--	-.71**	--	-.20	--	.56**	--	.12	--
Intelligent	.20	.19	-.44**	-.39**	.50**	.60**	-.06	-.31*	-.19	-.37**
Religious	.32*	.21	.62**	.67**	.35*	-.07	-.67**	-.30*	-.21	-.43**
Attractive	-.02	--	-.01	--	.03	--	.00	--	.12	--
Athletic	-.49**	--	-.19	--	-.48**	--	.41**	--	.27	--
Artistic	.11	--	-.54**	--	.52**	--	-.02	--	-.06	--
Angry	-.52**	-.27	-.33*	-.03	-.60**	-.37**	.88**	.42**	-.07	.38**
Happy	.16	.07	.17	.20	.26	.19	-.53**	-.25	.15	-.40**
Depressed	-.08	--	-.10	--	-.47**	--	.59**	--	-.26	--
Sophisticated	.28	.19	-.38**	-.24	.72**	.57**	-.36*	-.40**	-.08	-.39**
Wealthy	.39**	.22	-.31*	-.24	.65**	.63**	-.43**	-.41**	-.09	-.44**
Aggressive	-.64**	--	-.28*	--	-.55**	--	.83**	--	.00	--
Confident	-.27	--	-.17	--	.22	--	-.05	--	.19	--
Big Five										
Extraversion	-.69**	-.23	.05	.12	-.42**	-.29*	.37**	.26	.26	.15
Agreeableness	.58**	.25	.36*	.15	.53**	.14	-.79**	-.10	-.06	-.55**
Conscientiousness	.41**	.32*	.26	-.04	.59**	.46**	-.63**	-.38**	-.25	-.60**
Emotional Stability	.46**	.34*	.21	.11	.65**	.29	-.79**	-.29	.00	.68**
Openness	-.19	-.12	-.66**	-.45**	.24	-.04	.29*	.24	.06	.26

Note. Cell entries are correlations between the mean ratings of personality stereotypes and the MUSIC factor loadings. GI= Getty Images excerpts; CR= commercially released excerpts; conservative=politically conservative; liberal=politically liberal. $N = 50$ for the GI sample and $N=52$ for the CR sample. *$p < .05$, **$p < .01$.

Table 3. Incremental Changes in Multiple Correlations of Personality Stereotypes with Genres and Attributes as Simultaneous Predictors

	Big Five					Personal Qualities						
	E	A	C	ES	O	Conservative	Intelligent	Religious	Angry	Happy	Sophisticated	Wealthy
Step 1: Genres	.69	.78	.70	.72	.77	.84	.58	.74	.82	.70	.83	.83
Step 2: Attributes	.87	.86	.81	.82	.82	.86	.66	.76	.89	.82	.87	.89
Δ *F*	9.10**	3.91**	3.54**	3.30**	1.85	1.00	1.22	.48	4.12**	4.44**	2.37*	3.47**
Step 1: Attributes	.81	.78	.70	.72	.67	.75	.48	.50	.83	.69	.78	.79
Step 2: Genre	.87	.86	.81	.82	.82	.86	.66	.76	.89	.82	.87	.89
Δ *F*	1.13	1.51	1.19	1.27	1.88*	1.81*	.96	2.07*	1.23*	1.72*	1.72*	2.24*

Note. Cell entries are multiple *R*s derived from stepwise regressions in which personality stereotypes from musical excerpts were regressed onto 26 genres and 57 musical attributes. E = Extraversion; A = Agreeableness; C = Conscientiousness; ES = Emotional Stability; O = Openness to Experience. $N = 102$. *$p < .05$, **$p < .01$.