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The role of social context in musical identity formation

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Abstract
Although the development of identity during adolescence and the importance of peer groups in this process have been extensively studied, the formation of private musical tastes, as opposed to shared musical preferences, has not been analyzed during this developmental period. A total of 185 Spanish secondary school students participated in the study. Although pop is the most listened-to style by both genders, especially by girls, this varies throughout adolescence. Likewise, this style of music is the most listened-to genre in private, while reggaeton is the main shared preference, with gender differences observed. Furthermore, statistically significant differences were found when comparing past and present influences on the formation of musical taste, with girls being more influenced by their peers than boys. It is suggested that, although the peer group plays an important role in the socialization of musical preferences, the individual tendency toward an identity-based musical taste prevails during adolescence.

Keywords: musical tastes; social influence; identity; musical preferences; adolescence

[es] El papel del contexto social en la formación de la identidad musical

Resumen
Aunque el desarrollo de la identidad durante la adolescencia y la importancia del grupo de iguales en este proceso han sido ampliamente estudiados, la formación del gusto musical privado, en oposición a las preferencias musicales compartidas, no ha sido analizada durante este período del desarrollo. Un

total de 185 estudiantes españoles de Educación Secundaria participaron en el estudio. Aunque el pop es el estilo más escuchado por ambos sexos, especialmente por las chicas, esto varía a lo largo de la adolescencia. Asimismo, este estilo de música es el género más escuchado en la intimidad, mientras que el reguetón es la principal preferencia compartida, con diferencias de género observadas. Además, se encontraron diferencias estadísticamente significativas al comparar las influencias pasadas y presentes en la formación del gusto musical, siendo las chicas más influenciadas por sus iguales que los chicos. Se sugiere que, aunque el grupo de iguales juega un papel importante en la socialización de las preferencias musicales, la tendencia individual hacia un gusto musical identitario prevalece durante la adolescencia.

Palabras clave: gustos musicales; influencia social; identidad; preferencias musicales; adolescencia.

1. Introduction

Group influence during the identity development process has been defined as one of the most important milestones during adolescence (Erikson, 1994; Papalia & Martorell, 2021), with peer groups playing a crucial role in this process (MacPherson et al., 2016). In this sense, although the development of personal identity during adolescence and the importance of the peer group in this context have been widely studied (de Carvalho & Veiga, 2022; Kornienco et al., 2016), to our knowledge, the relationship between the formation of individual musical identity (musical taste) and shared musical preferences has hardly been explored. Furthermore, diversity in learning styles and multiple intelligences during adolescence affects the processing of individual and social experiences, demonstrating medium-to-high tendencies in key intelligences (Espinosa et al., 2021).

In this study, is defined as private musical taste as the set of musical preferences that adolescents express when they are not under direct social observation or influence. This construct involves a degree of autonomy and self-identification, in contrast to shared preferences that are often shaped by the desire for group inclusion (Lamont, 2019; North et al., 2000).

Various studies have shown that the most satisfying events in people's lives tend to correlate positively with the presence of meaningful social relationships during those moments (Sheldon et al., 2001). From this perspective, individual well-being within a group is closely linked to positive moods, suggesting that group inclusion is one of the most relevant psychological needs in group contexts. In this sense, although participation in formal groups may be associated with a lower perception of personal autonomy, they offer greater benefits and rewards than informal groups, thus strengthening the experience of belonging and social satisfaction (Sheldon & Bettencourt, 2002). However, peer influence is not always positive. Therefore, a solid adolescent identity can reduce the impact of such influence on negative behaviors such as pressure, manipulation, and control (Dumas et al., 2012), acting as a protective factor against potentially harmful group dynamics.

Currently, social networks play an important role in adolescent identity development by using technological media for identity exploration, experimentation, and expression (Middaugh, 2019). In this way, social networks satisfy the need for intense social interaction with peers, facilitate identity experimentation, and thus reduce the need to consume physical symbolic elements that convey meaning, acting as a factor that accelerates the process of identity formation (Doster, 2013). From this perspective, social networks shape new ways of disseminating music to mass audiences (Miller, 2020), where sharing content has become a frequent practice that provides individuals with social and cultural benefits (Johnson & Ranzini, 2018). Thus, listeners are incorporating new music consumption technologies into their daily routines as a means of meaning acquisition (Hamilton, 2019). In this sense,

adolescents use social networks not only for music consumption, but also because they facilitate the validation of musical genres with which they identify (Pluretti & Bobkowski, 2019). Music is an important aspect of identity expression (Greenhow & Robelia, 2009).

1.1 Adolescence and Music

Adolescence is the transitional period between childhood and adulthood, ranging from 10 to 19 years of age (World Health Organization [WHO], n.d.), characterized by a multitude of opportunities and in which mental health-related risks may also occur (Freitas et al., 2022). Typically, this developmental period is usually divided into three stages: early adolescence (11-13 years), middle adolescence (14-16 years) and late adolescence (17-19 years) (Salmela-Aro, 2011).

Music is considered an inescapable part of adolescents' lives (Campbell et al., 2007). Moreover, music plays an important role in adolescents' identity formation (Dys et al., 2017), providing numerous emotional and social benefits (García-Rodríguez et al., 2023) that allow them to understand who they are (Dys et al., 2017). Similarly, music can provide emotional benefits in educational settings, helping to reduce anxiety and improve well-being during stressful developmental stages (Esteban-Pellicer et al., 2022). Likewise, musical preferences are defined in early adolescence and further crystallize in late adolescence and early young adulthood (Mulder et al., 2010). Specifically, musical preferences may play an important role in peer interactions during early adolescence, as many adolescents share musical preferences (Bennet, 2001), which, through listening and sharing (Christenson & Roberts, 1998), contribute to their socialization processes (Rentfrow & Gosling, 2007). In this sense, listening to music is a primary source of fun and entertainment for adolescents (Roberts et al., 2004). Likewise, music is important for adolescents because it allows them to show themselves to the outside world (North et al., 2000), playing an important role in helping them to define their musical preferences, thus contributing to the definition of personal and social identities (Thomas, 2016). Likewise, according to Frith (1996), music acts as a symbolic resource in the construction of identity during adolescence, providing a means of expressing individuality within social contexts.

1.2 Taste and musical preference

Musical preferences are complex constructs that contribute both to the construction of identity and to the creation of positive social relationships (Marín-Liébana et al., 2021). Similarly, musical preferences are subject to a variety of influences that develop throughout life (Bonneville-Roussy et al., 2013). Likewise, musical preferences are highly context dependent (Lamont & Webb, 2010). In this sense, musical preferences represent a way of constructing, reconstructing, and communicating a sense of one's own identity, bringing together elements related to personality, attitudes, or lifestyle, and involving not only a social dimension but also other aspects of personal musical identity developed through imagination (Lamont, 2019).

Similarly, musical taste is related to an individual's social (Lamont & Hargreaves, 2019) and personal identity (Lonsdale & North, 2009) in such a way that the cultural and social environment influences the development of musical taste, especially during adolescence (North et al., 2000), when music becomes one of the most important activities for this age group (Hargreaves et al., 2006) and to which they devote the most time (Fernández-Company et al., 2024; Ministerio de Cultura y Deporte, 2024). In addition, music becomes increasingly important on a personal and social level during adolescence (Ter Bogt et al., 2003). In short, musical preferences and tastes play social roles during adolescence (Hargreaves et al., 2006), and there is also a relationship between peer attachment and the type of music preferred (Roe, 1985).

From this perspective, adolescents listen to music for reasons related to the satisfaction of social needs (Tarrant et al., 2000) and socialization with peers (Zillman & Gan, 1997). In this regard, although the circumstantial context of adolescents exerts a strong social influence on the choice of musical preferences (Miranda & Claes, 2008), adolescents know how to listen to music in order to be condescending to their peers (North et al., 2000), so that, according to Miranda and Claes (2009), musical preferences in adolescence seem to show an individual taste that they do not necessarily share with their peers. In this sense, interaction with peers is an influential factor in participants' aesthetic listening, while greater sensory listening (the expression of experienced feelings in the form of words, images, or gestures) has been found to be associated with listening in freedom, without the intervention or control of others (Cho et al., 2019). In this sense, Sloboda (2005) notes that to respond emotionally to music, adolescents must perceive a non-threatening environment in which they are sufficiently comfortable.

1.3 Musical taste, social influence, and gender

In terms of musical preferences, the preference for cultural creations such as pop music shows continuity after several generations (Dunbar-Hall & Wemyss, 2000; Faure et al., 2021; Fernández-Company, 2015) and is the most listened to by adolescents (Ercegovac et al., 2017) regardless of gender (Fernández-Company et al., 2024).

Some research suggests that pop music is more popular among girls (Bonneville-Roussy et al., 2013; Faure et al., 2021) and that more intense musical styles (rock, heavy metal, punk rock, electronic, etc.) are more popular among boys (Dobrota et al., 2019; Faure et al., 2021). However, other studies suggest that styles such as rock are equally appreciated by both genders (Mulder et al., 2010).

In terms of social influence on the formation of musical tastes, many of the significant experiences of early adolescence are shared with parents, such that parental musical preferences are transmitted to their children (Lamont & Crich, 2022). Thus, parental preferences may predict adolescent musical choices (Ter Bogt et al., 2011). However, this influence appears to be bidirectional, as mothers enjoy harmonious relationships with their daughters through shared musical choices, so that adolescent girls' musical habits in turn play an important role in their parents' musical listening (Morgan et al., 2015). Similarly, friends also play an important role in musical preferences (Lamont & Crich, 2022). In short, the sociocultural context: family, peer group, mass media, and school environment are the most determining factors in the formation of musical taste, with the influence of the family decreasing during adolescence, while the influence of the friend group and the media increases (Zillman & Gan, 1997). In this sense, tailored interventions that use music as a means of exploring identity can promote well-being and strengthen resilience at this sensitive stage of development (Papinczak et al., 2015). In this sense, educational approaches based on diverse learning styles encourage adolescents to explore music creatively and emotionally, while catering to their individual differences (Fernández-Rodríguez & Balsera-Gómez, 2013).

This exploratory study aims to analyze the musical tastes and preferences of adolescents, distinguishing between the influences that shape individual and shared tastes. Specifically, the study examines whether there are age and/or gender-related differences in: 1) tastes and preferences, 2) sources of influence (e.g. the internet, family, friends) and 3) listening context (e.g. alone versus with friends).

In summary, the development of individual versus shared musical preferences during adolescence is influenced by age, gender and social context. Understanding these dynamics is essential to explaining how adolescents construct their musical identities and navigate music-related social relationships. Based on the results of previous research, we propose the following hypotheses:

H1: Musical tastes differ according to age and gender.
H2: Social factors influence tastes; the internet is a key influence for today's adolescents, while peers, especially friends, have the greatest influence during middle adolescence.
H3: Context and gender influence listening habits: girls demonstrate more consistent preferences than boys, both when listening alone and with friends.

2. Materials and Method

1.1. Sample and procedure

A total of 185 typically developing students participated in the study: 52.4% girls and 47.4% boys, aged between 12 and 17 years (M = 13.6; SD = 1.26). The participants were students from the 1st to the 4th year of high school from an educational center in the Community of Madrid. A questionnaire was used to carry out this study, which was administered in the school premises, in groups and with a maximum of 30 participants. Participation in the research was according to the ethical principles set forth in the Declaration of Helsinki (World Medical Association, 2001) and in the Guide to Ethical Principles for Psychologists and Code of Conduct (APA, 2017). The participation of the sample was anonymous, voluntary, and disinterested by the collaborators of this study. Minors participated with the informed consent of their relatives or legal guardians. In accordance with Organic Law 3/2018, of December 5, on the Protection of Personal Data and the Guarantee of Digital Rights (BOE, 2018), the confidential procedure of the information collected was specified in the questionnaires, without collecting in this way any type of additional personal information about the participants.

In addition, participants were informed of the research objectives and asked to complete the questionnaires as honestly as possible. No additional exclusion criteria were applied, except for the requirement to answer all questionnaire questions. This is due to the interrelation between questions one, two, and three, as well as between questions four and five. The questionnaires were completed during school hours and took approximately 30 minutes per group.

1.2. Instrument

An ad hoc questionnaire was used as the measuring instrument for this study. The questionnaire was divided into two parts: the first part was dedicated to the collection of socio-demographic data (sex and age) and the second to five questions related to musical preferences and the social influence on the development of musical taste (see Table 1.A in the Appendix). A category of closed questions was created as they are more specific with given response alternatives (Reja et al., 2003). The questionnaire was pre-tested to optimize its use, application, and data analysis despite the simplicity and familiarity with the subject matter. The pilot study (n = 20) was used exclusively to assess item clarity, preliminary internal consistency, and response scale adequacy. Based on these results, items were refined, reordered, and the administration time was optimized. These data were not included in the main analysis, consistent with the exploratory role of pilot studies highlighted in the literature (Van Teijlingen & Hundley, 2002).

2. Analysis and Results

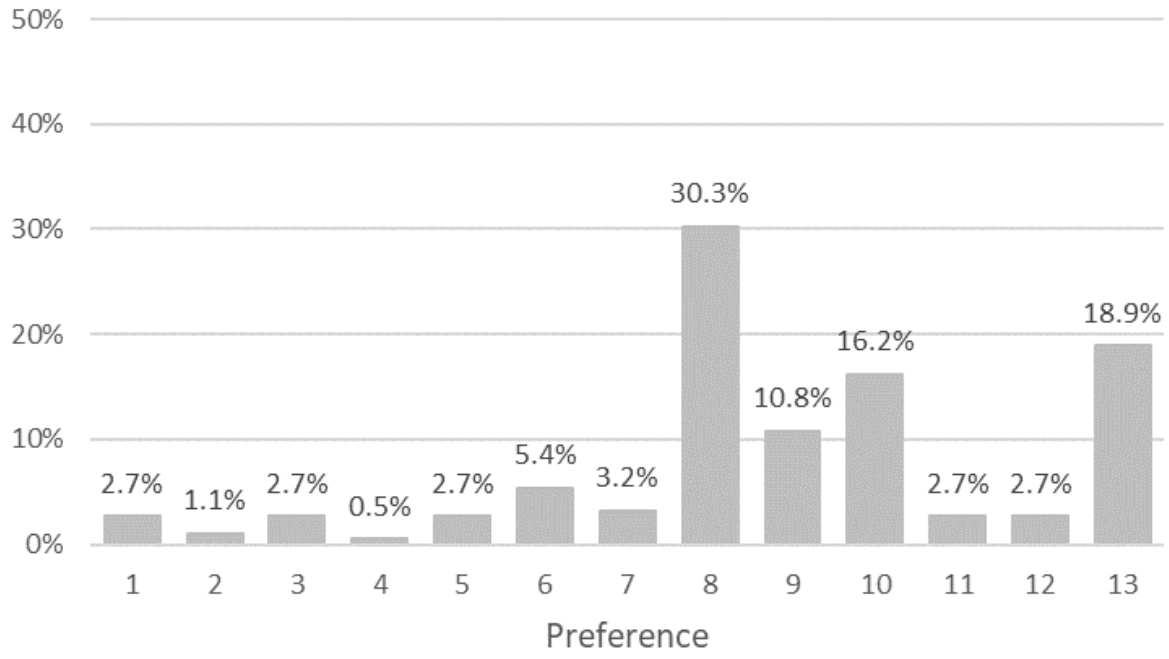
The study's 185 adolescent participants answered all questions. Tables 1.B and 1.D in the Appendix display the questionnaire response distribution. As can be seen in Figure 1, the *pop* style is currently the most listened to by adolescents with 30.3%, followed by *trap*, *reggaeton* and *rap* with 18.9%, 16.2% and 10.8% respectively.

However, there are important changes regarding the gender variable. Although pop music is the style most listened to by both sexes, it is listened to by 38% of girls and 21.6% of boys. Similarly, with respect to the age variable, it is observed that pop music is the preferred music at 12 (10.3%) and 13 (10.8%) years of age, but that trap is the preferred musical style at 14 and 15 years of age, with 5.9% and 6.5% respectively, with an equal preference for pop and trap at 16 years of age, with 23% for each musical style.

As can be seen in Figure 2, practically every second adolescent claims to have been influenced in his or her musical preferences by the Internet (YouTube, social networks, etc.). Comparing over time, the influence of the Internet has increased by slightly more than 2 percentage points (past = 45.9%, current = 48.1%). On the other hand, family had more influence in the past (24.3% vs. 14.6% today),

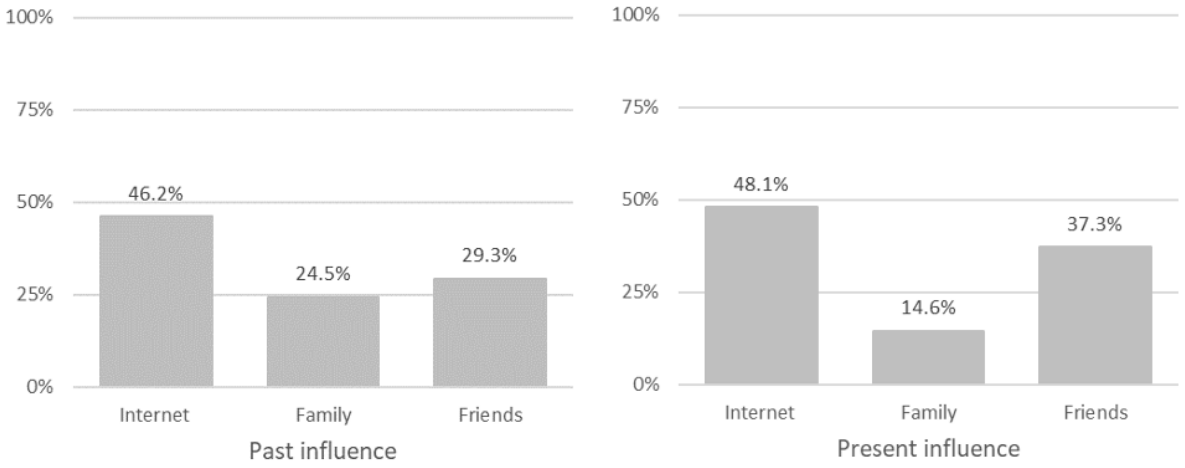
while the influence of friends has increased from 29.2% to 37.3%.

Figure 1
Main music styles that teens prefer to listen to (%)



***Note**:* 1. original soundtrack, 2. heavy metal, 3. hip-hop, 4. indie, 5. classical music, 6. electronic music, 7. latin music, 8. pop, 9. rap, 10. reggaeton, 11. rock, 12. rock & roll, 13. trap.

Figure 2
Influence on musical preferences and the formation of musical taste (%)



The McNemar-Bowker test for paired samples and contingency tables with more than two rows and/or two columns were used for inferential analysis ($df = 3$; N = 184: the Teachers category received only one response (.5% in the past) and was not included in these analyses (see Table 1.C of the Appendix). The result shows that the distribution of responses is statistically different when comparing past and present influence ($\chi^2_{\text{McNemar-Bowker}} = 12.4$; $p = .006$). To determine which category was

statistically different from the others, pairwise comparisons were made using the McNemar's exact test (2x2 tables) and binomial distribution. The only comparison found to be statistically significant was Internet vs. Family (exact $p = .019$; N = 102).

Excluding those who answered the Friends category, the proportion of responses in favor of Internet was .65 in the past and .76 in the present, while in favor of Family, the proportion of responses was .35 in the past and .26 in the present. The past-present % difference in favor of the Internet is 10.8% (CI: 2.7 – 18.9). Therefore, family significantly loses influence in favor of Internet. Furthermore, excluding those who answered family, the proportion in favor of Internet was .61 in the past and .56 in the present, while the proportion in favor of friends was .39 in the past and .44 in the present (exact $p = .281$; N = 133). When Internet respondents are removed, the past and current proportions for family were .42 and .32, respectively, compared to the past and current proportions for friends, which were .58 and .68, respectively (exact $p = .065$; N = 72).

Although these proportions point in the same direction as the response percentages at the global level, in both cases the critical level of McNemar's test was greater than .05, and no significant differences were detected by χ^2 test of independence in the distribution of responses to past and present influence in relation to the variables of gender (past: $\chi^2 = 1.1$, $df = 2$, $p = .564$, N = 184; present: $\chi^2 = 0.3$, $df = 2$, $p = .852$, N = 185) and (past: $\chi^2 = 0.5$, $df = 2$, $p = .790$, N = 184; present: $\chi^2 = 0.1$, $df = 2$, $p = .949$, N = 185). The age variable has been divided into two categories based on the stage of adolescence: early adolescence (11-13 years) and middle adolescence (14-16 years) (Nor-Aro, 2011). Only one participant in the study was over 16 years of age (see Table 1.B of the Appendix) and was not included in this classification.

From another perspective, while the style they prefer to listen to most when they are alone is pop (30.8%) and reggaeton (32.4%) when they do so with their peers (see Table 1.D of the Appendix), from a gender perspective, reggaeton (36%), followed by pop (33%) are the musical styles that girls prefer to listen to with their peers, while for boys it is reggaeton and trap with 28.4% each. Similarly, when alone, teenage girls clearly prefer to listen to pop (41.2%), while in the case of boys, four musical styles closely share most of the scores: pop 19.3%, reggaeton 18.18%, trap 17.04% and rap 15.9%. The analyses indicate that pop is the preferred music style for early adolescents (11-13 years) when listening alone (44%) or accompanied (40%). Reggaeton is the second most popular style for this age group, with 18% when listening alone and 29% when accompanied.

In the middle adolescence group (14-16 years), trap is the most popular style when listening alone (28%), followed by reggaeton (18%) and pop (17%). Among this group of participants, reggaeton (.37) and trap (.36) were the most popular music styles, while pop only accounted for .11. Finally, Figure 3 shows the proportion of responses obtained by the different musical styles analyzed, both when adolescents listen to music alone (horizontal axis) and when they listen to music with friends (vertical axis).

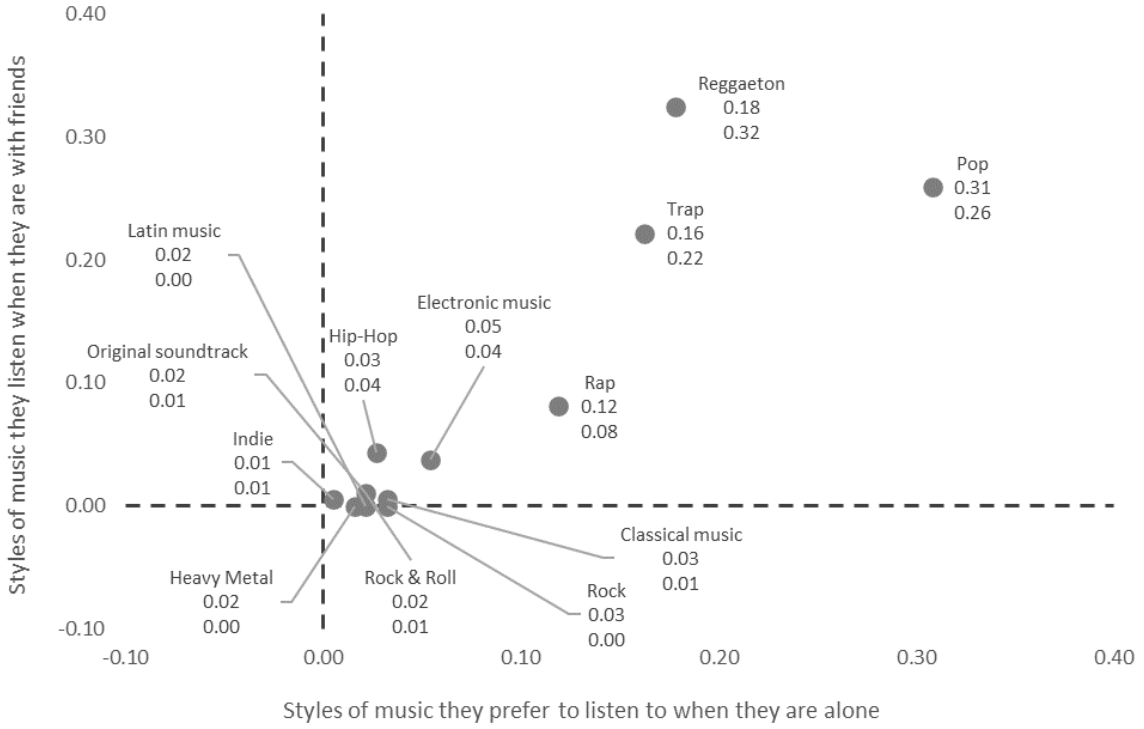
The values next to each musical style correspond to the proportion obtained on the horizontal axis Similarly, our second hypothesis is that social factors mainly influence the formation of musical taste in adolescents. The Internet has a prominent influence on the current generation, and during middle adolescence, the influence of peers, especially friends, is more prominent. It is important to note that this statement is based on objective research and not opinion. During middle adolescence, the influence of peers, particularly friends, is more prominent than that of the Internet, which has a significant influence on the current generation. The study's results support this hypothesis by demonstrating a significant increase in the influence of the Internet and social networks on adolescents' musical preferences (see Figure 2). This aligns with Doster (2013) theory that social networks fulfill the desire for intense social interaction with peers, facilitate identity experimentation, and ultimately reduce the need for physical symbolic elements that convey meaning. This accelerates the process of identity formation. Changes in the influence of factors on musical preferences occur over time. Statistically significant differences were found in the distribution of responses when comparing past and present influence. Specifically, the influence of the family significantly decreased in favor of the Internet.

In this way, our results are in line with, other researchers have suggested that peer groups play a crucial role in the formation of musical tastes during adolescence (MacPherson et al., 2016). They posit that the influence of friends increases as adolescents move away from family influence (Zillman

& Gan, 1997). Similarly, social networks and technology are becoming increasingly significant in shaping adolescents' musical identity and preferences (Middaugh, 2019). This suggests that social networks can serve as platforms for exploring and expressing musical identity (Johnson & Ranzini, 2018).

Figure 3

Proportion of responses by listening to music with friends or alone



In this sense, we agree that music functions as a symbolic resource in the negotiation of adolescent identity, offering a means of articulating individuality within social contexts (Frith, 1996). This is especially relevant in digital environments, where curated playlists and shared tracks become tools of self-presentation and group affiliation (Greenhow & Robelia, 2009).

Similarly, when comparing participants' results regarding the third hypothesis, it was found that there are contextual and gender differences in adolescents' music listening preferences when listening alone versus with friends. The study found that girls tend to have a more consistent music preference than boys, whether alone or with friends. The results also showed contextual differences in music preferences among adolescents when listening alone versus with friends (Figure 3). For instance, reggaeton and trap are more popular when listened to with friends, while pop is more popular when listened to alone. Additionally, it was found that girls tend to have a more consistent music preference than boys, whether alone or with friends. Furthermore, girls appear to be more influenced by their peers than boys, which may partially account for the gender differences in musical preferences. Similarly, there is a difference in genre preference when listening with friends, with reggaeton and pop being the most popular among girls, and reggaeton and trap among boys. Regarding music, it is important to investigate whether adolescent identity can mitigate the negative effects of group influence, such as peer pressure, manipulation, and control (Dumas et al., 2012). This study aims to explore this topic in depth.

Although this study provides relevant findings, it has some limitations. Data collection was carried out in a single institution, reducing the representativeness of the sample and making it difficult to generalize the results to other geographical or cultural contexts. Additionally, self-reported musical preferences may not accurately reflect actual tastes as they depend on subjective perception at a given moment. To address these limitations, the study should be replicated using larger, more diverse samples in international contexts, and validated instruments should be employed to enable more

objective evaluation. Another limitation of this study is the absence of more robust methodological triangulation. Incorporating objective measures such as listening records, interviews or observation techniques would strengthen the validity of inferences about 'private taste', given the subjective nature of this variable.

Despite these limitations, the results support a significant impact on the development of musical taste in adolescents, with variations according to age, gender, and social context. specifically, it is plausible to consider that the circumstantial context of adolescents exerts a strong social influence on their choice of musical preferences (Miranda & Claes, 2008). However, adolescents also demonstrate tolerance towards their peers' musical preferences (North et al., 2000). Therefore, in line with the intuition of Miranda and Claes (2009), musical preferences in adolescence reflect individual taste that may not necessarily be shared with peers. Similarly to Sloboda (2005) findings, emotional responses to music in adolescents are more likely to occur in an intimate environment free of external opinions. This aspect can play a fundamental role in the formation of musical taste. In educational and clinical settings, understanding adolescents' private musical tastes can help identify emotional needs or social pressures that may not be explicitly communicated. Tailored interventions using music as a tool for identity exploration could promote well-being and resilience during this sensitive developmental period (Papinczak et al., 2015).

In conclusion, a person's musical identity during adolescence appears to be shaped by a combination of personal reflection and social influences. Although peer groups play a significant role in shaping musical preferences, the individual's essence remains the most influential factor. Age, gender and cultural context help to explain why adolescents are drawn to certain musical styles and how they enjoy them, whether alone or in the company of others. Thus, during this stage, music reflects the balance between being oneself and fitting in with others, serving as a bridge between 'who I am' and 'who we are'.

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Conflicto de intereses

Los autores declaran no tener conflicto de interés entre los autores y revisores.

Contribución de autores

Daniel Ondé ha realizado el análisis estadístico e interpretación de los resultados (100%). Carina Freitas y José Fernando Fernández Company han contribuido en partes iguales al planteamiento del estudio, elaboración del manuscrito y revisión de la versión final del trabajo (50% cada uno de la parte correspondiente).

ANNEX

Table 1.A

List of questions collected through the questionnaire

1.	**What is your favorite style of music?** **a. Original soundtrack** **b. Heavy Metal** **c. Hip-hop** **d. Indie** **e. Classical music** **f. Electronic music (hardstyle, house, techno, etc.)** **g. Latin music (bachata, salsa, etc.)** **h. Pop** **i. Rap** **j. Reggaeton** **k. Rock** **l. Rock & Roll** **m. Trap** **n. I don't listen to music**
2.	**What is the style of music you listen to, mostly, when you are alone?** **a. Original soundtrack** **b. Heavy Metal** **c. Hip-hop** **d. Indie** **e. Classical music** **f. Electronic music (hardstyle, house, techno, etc.)** **g. Latin music (bachata, salsa, etc.)** **h. Pop** **i. Rap** **j. Reggaeton** **k. Rock** **l. Rock & Roll** **m. Trap** **n. I don't listen to music**
3.	**What is the style of music you mostly listen to when you are with friends?** **a. Original soundtrack** **b. Heavy Metal** **c. Hip-hop** **d. Indie** **e. Classical music** **f. Electronic music (hardstyle, house, techno, etc.)** **g. Latin music (bachata, salsa, etc.)** **h. Pop** **i. Rap** **j. Reggaeton** **k. Rock** **l. Rock & Roll** **m. Trap** **n. I don't listen to music**
4.	**Who or what do you consider has most influenced the formation of your musical taste in the past?** **a. Internet (YouTube, social networks...)** **b. Family** **c. Friends** **d. Teachers**
5.	**Who or what do you think most influences your musical taste today?** **a. Internet (YouTube, social networks...)** **b. Family** **c. Friends** **d. Teachers**

Table 1.B

Distribution of the variables age (recoded), sex and musical influence in the past and the present

Variables	Categories	N (%)
Age (recoded)	Early adolescence (11-13 years)	94 (50.8)
	Middle adolescence (14-16 years)	90 (48.6)
	Late adolescence (17-19 years)	1 (0.5)
Sex	Girls	97 (52.4)
	Boys	88 (47.6)
Who or what do you consider has most influenced the formation of your musical taste in the past?	Internet (YouTube, social networks...)	85 (45.9)
	Family	45 (24.3)
	Friends	54 (29.2)
	Teachers	1 (0.5)
Who or what do you think most influences your musical taste today?	Internet (YouTube, social networks...)	89 (48.1)
	Family	27 (14.6)
	Friends	69 (37.3)
	Teachers	0 (0.0)

Table 1.E

Crosstab for the influence on musical preferences and the formation of musical taste (past vs present influence, row % in parentheses)

		Present influence			
		Internet (YouTube, etc.)	Family	Friends	Total
Past influence	Internet (YouTube, etc.)	62 (72.9)	4 (4.7)	19 (22.4)	85 (100)
	Family	15 (33.3)	21 (46.7)	9 (20.0)	45 (100)
	Friends	12 (22.2)	2 (3.7)	40 (74.1)	54 (100)
	Teachers	0 (0)	0 (0)	1 (100)	1 (100)
	Total	89 (48.1)	27 (14.6)	69 (37.3)	185 (100)

Table 1.D

Distribution of variables related to musical styles (column % in parentheses)

Style of music	What is your favorite style of music?	What is the style of music you listen to, mostly, when you are alone?	What is the style of music you mostly listen to when you are with friends?
Original soundtrack	5 (2.7)	4 (2.2)	2 (1.1)
Heavy Metal	2 (1.1)	3 (1.6)	0 (0.0)
Hip-Hop	5 (2.7)	5 (2.7)	8 (4.3)
Indie	1 (0.5)	1 (0.5)	1 (0.5)
Classical music	5 (2.7)	6 (3.2)	1 (0.5)

Electronic music	10 (5.4)	10 (5.4)	7 (3.8)
Latin music	6 (3.2)	4 (2.2)	0 (0.0)
Pop	56 (30.3)	57 (30.8)	48 (25.9)
Rap	20 (10.8)	22 (11.9)	15 (8.1)
Reggaeton	30 (16.2)	33 (17.8)	60 (32.4)
Rock	5 (2.7)	6 (3.2)	0 (0.0)
Rock & Roll	5 (2.7)	4 (2.2)	2 (1.1)
Trap	35 (18.9)	30 (16.2)	41 (22.2)
I don't listen to music	0 (0.0)	0 (0.0)	0 (0.0)