



NEAR EAST UNIVERSITY

International Journal of
Social Sciences and
Art Research

Volume 5
Issue 1

Received:
19.12.2023
Accepted:
13.02.2024

ISSN
2792-0968

RESEARCH ARTICLE

THE RELATIONSHIP BETWEEN CONFLICT ACTIVITY STYLES AND
MUSIC GENRE PREFERENCES IN UNIVERSITY STUDENTS

ÜNİVERSİTE ÖĞRENCİLERİNİN ÇATIŞMA EYLEM STİLLERİNİN MÜZİK TÜRÜ
TERCİHLERİ İLE İLİŞKİSİ

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ABSTRACT

From the past to the present, music has become a tool that plays a significant role in individuals' lives and benefited them in numerous ways. Although music has a wide range of genres, people's musical genre preferences also vary. Numerous studies examining individuals' music preferences with various variables have revealed that there is a strong relationship between individuals' music preferences, personality characteristics, and behaviors. Based on this, the study aimed to examine the relationship between music preferences and conflict activity styles. A total of 84 university students—42 male and 42 females —participated in the study. The data were collected through Personal Information Form and Conflict Activity Styles Inventory. As a result of this study, it was determined that there was no significant relationship between conflict activity styles and music genre preferences. Music genre preferences do not show significant differentiation according to conflict activity styles. On the other hand, music genre preferences show significant differences according to sex. While girls prefer the upbeat-conventional music genre more, boys prefer intense-rebellious and slow-calm music. Finally, and this is the most important finding of the research, intense-rebellious and upbeat-conventional music preferences are significantly higher in students with a forcing conflict activity style. This study aims to serve as a resource for future research by examining the connection between music preferences and conflict activity styles.

Keywords: music, music genre, conflict activity styles, university student.

ÖZ

Geçmişten günümüze müzik, insanların hayatında önemli rol oynayan ve onlara birçok yönde fayda sağlayan bir araç haline gelmiştir. Müziğin tür bakımından çok geniş bir yelpazesi olmakla birlikte insanların müzik türü tercihleri de farklılaşmaktadır. Bireylerin müzik tercihlerini çeşitli değişkenlerle inceleyen çok sayıda araştırma, bireylerin müzik tercihleri, kişilik özellikleri ve davranışları arasında güçlü bir ilişki olduğunu ortaya koymuştur. Buradan hareketle çalışma müzik tercihleri ile çatışma eylem stilleri arasındaki ilişkiyi incelemeyi hedef almıştır. Araştırma grubunu 42'si

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erkek, 42'si kadın olmak üzere toplam 84 üniversite öğrencisi oluşturmuştur. Veri toplamak amacıyla Kişisel Bilgi Formu ve Çatışma Eylem Stilleri Ölçeği kullanılmıştır. Bu çalışmanın sonucunda çatışma eylem stilleri ile müzik türü tercihleri arasında anlamlı bir ilişki olmadığı tespit edilmiştir. Müzik türü tercihleri çatışma eylem stillerine göre anlamlı farklılaşma göstermemektedir. Diğer taraftan, müzik türü tercihleri cinsiyete göre anlamlı farklılaşma göstermekte olup; kızlar neşeli-konvensiyonel (upbeat-conventional) müzik türünü daha çok tercih ederken; erkekler etkileyici-isyankar (intense-rebellious) ve yavaş-sakin (slow-calm) müzikleri daha çok tercih etmektedir. Son olarak -ki araştırmanın da en önemli bulgusudur- zorlayıcı çatışma eylem stiline sahip olan öğrencilerde etkileyici-isyankar ve neşeli-konvensiyonel müzik tercihleri anlamlı düzeyde daha fazladır. Bu çalışmanın müzik tercihleri ile çatışma eylem stilleri arasındaki bağlantıyı inceleyerek gelecekteki araştırmalara kaynak niteliğinde olması amaçlanmaktadır.

Anahtar kelimeler: müzik, müzik türü, çatışma eylem stilleri, üniversite öğrencisi.

CITATION

Duman, N., Mustafayeva, S., Yıldız, E., Eldemir, E. Ş., & Yılmaz, Z. (2026). The relationship between conflict activity styles and music genre preferences in university students. *Uluslararası Sosyal Bilimler ve Sanat Araştırmaları Dergisi*, 5(1), 1-12.
<https://doi.org/10.32955/neuissar2026511316>

1. INTRODUCTION

From past to present, music has accompanied human beings in important and common occasions such as wedding, funeral, and war. That is why it is considered to be most global form of expression and communication for all people around the world (Mehr et al., 2019). Even though expressing oneself musically is a trait that shared by all people, the realization of that trait depends on a person's surroundings and personal experiences, especially among group of people (Welch and McPherson, 2018; North and Hargreaves, 2008). Therefore, what people have in common in music is that they are singing, listening, creating, and playing to reveal their emotional feelings and states (Welch et al., 2020). Participation in music with these activities brings positive effects to individuals psychologically (cognitive and emotional), socially and physically (Biasutti and Concina, 2013). For instance, the healing aspect of music, which began in the past when Pythagoras (c.570 – c.495 BC) enhanced human's psychological and physical states by prescribing musical modes and scales appeared under the name of "Music Therapy" after the Second World War (as cited in Greenberg and Rentfrow, 2017).

When it comes to the kinds of music people like to listen to, they have a wide range of preferences influenced by values, attitudes, aesthetics, and emotional responses (Kaçmaz, 2016). It is indicated that musical preferences are grouped or categorized into genres (Burge et al., 2002). To illustrate, Rentfrow and Gosling (2003) used their factor analysis to classify music preferences into four distinct categories: "Energetic and Rhythmic" which included rap, hip-hop, soul/funk, and electronica/dance music; "Reflective and Complex" which included blues, jazz, classical, and folk music; "Intense and Rebellious" which included rock, alternative, and heavy metal music; and "Upbeat and Conventional" which included country, soundtrack, religious, and pop music. Besides, studies conducted in Turkey revealed that the preferred music classification is generally Turkish folk music (TFM), Turkish Makam music (TMM), popular music (includes rock, rap, pop), arabesque and lastly, religious music (Angı, 2012; Bozkurt, 2015; Canbay, 2013; Demirtaş & Köse, 2018; Doğan, 2019; Gürgen, 2016; Nizamoglu, 2019; Yurga, 2010).

As mentioned above, in recent years, music preferences have been the focus of numerous studies. From that view, there are various research has revealed that there is a close relationship between certain personality characteristics and people's music preference (Devlin & Seidel, 2007; Yağışan, 2013; Aydoğan and Gürsoy, 2007). For example, Rentfrow and Golsing (2003) had found that people who prefer heavy metal and rock genres of music were more open to new experience. Additionally, these young adults could be less understanding, forgiving, lacking in warmth, and demanding. Similar studies on the effects of music have indicated that individuals who prefer heavy metal music (rap, hard rock, classic rock, etc.) are more likely to face emotional problems, psychological chaos, suicidal thoughts and tend to behave in a very aggressive manner (Wass et al., 1989 as cited in Kelly D. et al., 2003, p. 213; Güner, 1998, p. 291 as cited in Yağışan, 2013). Moreover, listening to heavy music is associated with being hypersexual, disrespecting women less,

disobeying authority, and participating in more illicit and antisocial activities. Some research argues that these connections develop as a result of the compatibility between listener's traits and themes in heavy music (Hansen and Hansen, 1990 as cited in Kelly D. et al., 2003, p. 213). On the other hand, light music (such as pop, classical Turkish music) which is ranging from slow to rhythmic melodies is mostly associated with soothing emotional concerns of listener, provide validation for feelings, and emphasize sociability, identity, relationships (Rosenbaum and Prinsky, 1987 as cited in Kelly D. et al., 2003, p. 213; Larson & Kubey, 1983; Roe, 1985).

Humans, on the other hand, are social creatures who engage in constant social interaction throughout their daily lives. Conflicts arise from potential disagreements and discord that may emerge in human relationships. While Johnson and Johnson (2003) define the concept of conflict as fighting, confusion and argument, some researchers define conflict as an ordinary situation that a person may encounter on an ordinary day (Karadağ, 2014; Karip, 2010; Rahim, 2001). Especially, the issue of conflict has become one of the frequently discussed topics in interdisciplinary branches due to the daily stress and negative events brought about by social life and interpersonal relationships in recent years (Karadağ, 2014).

Based on all the approaches to the effect of music on personality and behavior, the aim of the research is to investigate whether the music genres preferred by university students differ according to their conflict style.

2. AIM OF THE STUDY

This study aimed to analyze the relationship between university students' music genre preferences and conflict activity styles. With this aim, answers were sought to the following questions:

1. Which musical genres are preferred by university students?
2. What are the conflict styles of university students?
3. Do students' music genre preferences differ significantly according to their conflict activity styles?
4. Do music preferences differ significantly in students with a certain conflict activity style?
5. Is there a significant correlation between students' music preferences and conflict activity styles?

Two hypotheses are proposed in the light of these questions:

H₀: It is hypothesized that university students' conflict activity styles will differ depending on the music genres they prefer.

H₁: It is hypothesized that students who prefer upbeat and intense music genre will score higher in forcing action style.

3. SIGNIFICANCE OF THE STUDY

When prestigious databases such as *WoS*, *Scopus*, *EbscoHost*, *Ulakbim* were scanned, no study examining the relationship between these two variables (conflict activity styles and music genres) was found. Conflict activity style is a concept that describes how people deal with conflict situations and behave within conflict. People exhibit different approaches in situations of conflict and disagreement, and these approaches form conflict activity styles. As such, conflict activity styles provide information about individuals' emotional expression styles and stress management. Similarly, other researchs have looked into the connection between personality characteristics, preferred musical genres, and stress management. All these variables may be related to each other. It may be possible to predict the types of music people prefer based on their conflict activity styles or vice versa. Therefore, this research is important in terms of opening a new perspective on predicting human behavior.

4. METHODS

4.1. Model of the research

The model of the research is the survey model, which is "*a research model that aims to detect a past or present situation as it exists*" (Karasar, 2018, p. 109). In the research, the "*relational screening model*," which is one of the screening models under the title of general screening and aims to determine the existence and/or degree of change between two or more variables, was used. This model is made in the form of data pairs that will allow a relational analysis (Karasar, 2018, p. 114). Two important variables were identified in this research model: "conflict activity styles" and "preferred music genres". The relationship between these variables has been examined.

4.2. Data collection tools

The data for this research were collected using two forms: "*Personal Information Form*" and "*Conflict Activity Styles Inventory*" to determine the conflict activity styles of the participants.

Personal Information Form: It was prepared by the researchers and consists of some close-ended questions about sex, anger status, and the preference of musical genres. Three music genres were offered to the participants as options. First of them is Calm and Slow Music (includes Classic, Slow, and Classical Turkish music, Blues). Second is Intense and Rebellious Music (includes Arabesque, Rock, Rap). Third one is Upbeat and Conventional Music (includes Pop and Hip-hop). In order for the participants to familiarize themselves with the musical genres offered as options, 15-second demo songs of the relevant musical genres were played. After the participants listened to the music, the types of music they liked were marked. The list of songs used for musical genres is presented in the Table 1.

Conflict Activity Styles Inventory: The scale was first developed by Johnson and Johnson (1981) and revised by the same researchers in 2008. It was designed to reveal the individual's behavioral style in coping with conflict circumstances. Although the scale is generally accepted in the literature, it has also been adapted to different cultures. The research used the form that Karadağ and Tosun (2014) customized for the Turkish population. There are five subscales and 35 elements total on the scale. The form is a 5-point Likert type; it is scored between 1-5 (1-I never act like this ...5-I mostly act like this). There are no reverse-coded items on the scale. There are five sub-dimensions of the inventory. Questions numbered 1, 6, 11, 16, 21, 26, 31 examine the "withdrawing" dimension; questions numbered 2, 7, 12, 17, 22, 27, 32 the "forcing" dimension; questions numbered 3, 8, 13, 18, 23, 28, and 33 examine the "smoothing\accommodating" dimension; questions numbered 4, 9, 14, 19, 24, 29, 34 examine the "compromising" dimension; questions numbered 5, 10, 15, 20, 25, 30, 35 examine the "collaborating" dimension. Analyses are carried out by taking the total score of each conflict activity style separately. In this study, the Cronbach Alpha coefficient of the scale is ($\alpha=.78$). Generally accepted rule is that Cronbach Alpha of 0.6-0.7 indicates an acceptable level of reliability.

Table 1. List of songs preferred for music genres.

	Music Genre	Singer	Song
Slow and Calm	Classical	Beethoven	Moonlight Sonata
	Slow	Sezen Aksu	Sen Ağlama
	Classical Turkish	Zeki Müren	Gözlerin Doğuyor Gecelerime
	Music Blues	Muddy Waters	Hoochie Coochie Man
Intense and Rebellious	Rock	Manga	Dümanın Sonuna Doğmuşum
	Rap	Sagopa Kajmer	Galiba
	Arabesque	Müslüm Gürses	Seni Yazdım
Upbeat and Conventional	Pop	Hande Yener	Havaalanı
	Hip-hop		Empire State of Mind

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4.3. Ethics of the study

Research started after obtaining ethical approval from the Istanbul 29 Mayıs University Non-Interventional Clinical Research Ethics Committee on the date of 06.11.2023, under reference number 2023/11. Participants were informed about the research before the scales were administered. Participation in the research was voluntary. The informed consent form and scales were presented to the participants face to face.

4.4. Analysis

In the analysis of the research results, the data collected from the forms and scales were digitized and entered into the SPSS-22 program for Windows. To analyze the data, it was first determined whether the relevant data set showed a normal distribution. Tabachnick and Fidell (2013) accept that the distribution is normal when the skewness and kurtosis values are between ± 1.50 . Since the skewness and kurtosis values of the subscales (*Withdrawing, Forcing, Smoothing, Compromising, Collaborating*) scores are within this range in the study, it can be said that the data set has a normal distribution (see Table 3). As such, parametric methods were found suitable for analysis. Independent Sample T-test, One way ANOVA, Qi-Square and Pearson correlation analysis were used. $p < .05$ and $p < .001$ significance levels were preferred in interpretation.

4.5. Sampling

This research was conducted in the fall semester of the 2023–2024 academic year. The simple random sampling technique—a sampling strategy in which each member of the study population has an equal probability of being chosen—was used to determine sampling method. For the sample size, 84 people were determined as the sample by calculating a 90% confidence interval and a 9% margin of error in the unknown universe. Detailed information about demographical variables is presented in Table 2.

Table 2. Demographical variables.

Variables		N	%
Sex	Male	42	50
	Female	42	50
Defining Anger Status	Yes	31	36,9
	No	53	63,1
Music Genre Preferences	Slow and Calm Music	27	32,1
	Intense and Rebellious Music	28	33,3
	Upbeat and Conventional	29	34,5
Conflict Activity Styles	Withdrawing	6	7,1
	Forcing	15	17,9
	Smoothing/Accommodating	20	23,8
	Compromising	18	21,4
	Collaborating	25	29,8
<i>Total</i>		<i>84</i>	<i>100</i>

5. RESULTS

In this section, descriptive analysis results on the “Conflict Activity Styles Inventory”, comparative analysis results according to demographic variables, and correlation analysis results on the relationship between conflict styles and music genre preferences will be presented, respectively.

5.1. Descriptive analysis of the “Conflict Activity Styles Inventory”

The average scores of the participants from the Conflict Activity Styles Inventory subscales are presented in Table 3. Accordingly, 6 participants whose conflict activity styles are withdrawing scored 18.97 ± 4.95 points; 15 participants with forcing conflict style scored 22.73 ± 4.29 points; 20 participants with smoothing conflict style scored 24.30 ± 4.10 points; 18 participants with compromising conflict style score 24.59 ± 3.87 points; and 25 participants with collaborating conflict style scored 25.22 ± 3.32 points. These results show that students have the collaborative conflict activity style most.

Table 3. “Conflict Activity Styles Inventory” descriptive analysis.

Conflict Activity Styles	N	Min.	Max.	$\bar{X}$	Sd.	Skewness	Kurtosis
Withdrawing	6	11,00	34,00	18,97	4,95	,592	,381
Forcing	15	11,00	32,00	22,73	4,29	-,201	-,279
Smoothing	20	14,00	33,00	24,30	4,10	-,193	-,421
Compromising	18	17,00	34,00	24,59	3,87	,059	-,429
Collaborating	25	17,00	34,00	25,22	3,32	-,223	,612

5.2. Musical genre preferences and conflict activity styles comparison analysis according to sex

Independent Sample T-test analysis was conducted to find out if there are sex-based differences in students' conflict activity styles and music genre preferences, and the results are shown in Table 4. In the t-test analysis results, music genre preferences show significant difference according to sex, $t(79,574)=2,173$, $p<.05$. While female students are preferring upbeat/conventional music ($n=21$) more than male students ($n=8$), boys are preferring slow/calm ($n=15$) and intense/rebellious music ($n=19$) more than girls. On the other hand, conflict type do not show significant difference according to sex, $t(77,716)=1,106$, $p>.05$. Results are shown in Table 4.

Table 4. Music genre preference and conflict activity style comparison analysis according to sex.

	Sex	N	$\bar{X}$	Sd	t	P
Music genre preference	Female	42	2,21	,87	$t(79,574)$ 2,173	033*
	Male	42	1,83	,73		
Conflict activity style	Female	42	3,64	1,12	$t(77,716)$ 1,106	272
	Male	42	3,33	1,42		

* $p<.05$ significant differentiation

5.3. Musical genre preferences and conflict activity styles comparison analysis according to anger status

Independent Sample T-test analysis was conducted to determine whether students' music genre preferences and conflict activity styles differ according to anger status, and the results are shown in Table 5. In the t-test analysis results, music genre preferences and conflict activity style do not show significant difference according to anger status, $t(82)=1,459$, $p>.05$; $t(50,004)=-1,338$, $p>.05$.

Table 5. Music genre preference and conflict activity style comparison analysis according to anger.

	Anger status	N	$\bar{X}$	Sd	t	p
Music genre Preferences	Yes	31	2,19	,74	$t(82)$	.148*
	No	53	1,92	,85	1,459	
Conflict type	Yes	31	3,22	1,49	$t(50,004)$	.187*
	No	53	3,64	1,12	-1,338	

*p>.05 no significant differentiation

5.4. Musical genre preferences comparison analysis according to conflict activity styles

One way ANOVA test analysis was conducted to determine whether students' music genre preferences differ according to conflict activity styles, and the results are shown in Table 6. In the ANOVA analysis results, music genre preferences did not differ significantly according to conflict styles, $F(2,81)=.775$; $p=.464$.

Table 6. Music genre preferences and conflict activity styles ANOVA analysis.

	Music genres	N	$\bar{X}$	Sd	F(2,81)	p
Conflict activity styles	Slow and Calm	27	3,79	1,16	.775	.464*
	Intense and Rebellious	28	3,39	1,42		
	Upbeat and Conventional	29	3,34	1,26		
	Total	84	3,48	1,28		

*p>.05 no significant differentiation

One way ANOVA analysis was also conducted to examine whether there was a significant difference between the music preferences of students with a certain type of conflict activity styles. The results are presented in Table 7.

Table 7. Music genre preferences and conflict activity styles ANOVA analysis.

Conflict Activity Styles	Music genres	N	$\bar{X}$.	Sd	F(2,81)	p	Difference
Withdrawing	Slow and Calm	27	17,88	4,48	1,068	.348	
	Intense and Rebellious	28	19,17	5,60			
	Upbeat and conventional	29	19,79	4,69			
	Total	84	18,97	4,95			
Forcing	Slow and Calm ¹	27	20,59	4,36	5,581	.005*	1<2
	Intense and Rebellious ²	28	23,96	3,75			
	Upbeat and Conventional ³	29	23,55	4,10			1<3
	Total	84	22,73	4,29			
Smoothing	Slow and Calm	27	24,44	3,33	1,016	.366	
	Intense and Rebellious	28	23,46	4,81			
	Upbeat and Conventional	29	25,00	4,02			
	Total	84	24,30	4,10			
Compromising	Slow and Calm	27	25,14	4,00	2,508	.088	
	Intense and Rebellious	28	23,28	3,69			
	Upbeat and Conventional	29	25,34	3,71			
	Total	84	24,59	3,87			
Collaborating	Slow and Calm	27	25,14	3,49	,046	.955	
	Intense and Rebellious	28	25,14	3,33			

Upbeat and Conventional	29	25,37	3,27
Total	84	25,22	3,32

*p<.05 significant differentiation

According to the results, there is a significant difference between the music preferences of students with a forcing conflict activity style, $F(2,81)=5,581$; $p=.005$. A Scheffe post hoc analysis was performed to determine the direction of differentiation and which groups the differentiation occurred between. According to Scheffe results, *intense-rebellious*² and *upbeat-conventional*³ music preferences are significantly higher in students with a forcing conflict activity style.

5.5. Musical genre preferences and conflict activity styles correlation analysis

To determine whether students' music genre preferences relate to conflict activity styles, Chi-square (χ^2) analysis was conducted. Results indicate that there is no significant relationship between music genre preferences and conflict activity styles, $\chi^2=3,515$; $p>.05$. Results are shown in Table 8.

Table 8. Music genre preferences and conflict activity styles χ^2 analysis.

Music genres	Withdrawing	Forcing	Smoothing	Compromising	Collaborating	Total	χ^2
Slow and Calm	1	3	7	7	9	27	3,515
Intense and Rebellious	3	6	5	5	9	28	
Upbeat and Conventional	2	6	8	6	7	29	
Total	6	15	20	18	25	84	

p>.05 no significant relationship

6. DISCUSSION AND CONCLUSION

The following results were obtained in the research which was conducted to reveal musical preferences and conflict activity styles of university students, and to determine the relationship between preferred music genres and conflict activity styles:

In this current study, it was found that the students' most preferred music genre was upbeat and conventional (includes pop, hip-hop). Kaşar and Yöndem (2006) found that pop music was one of the dominant genres gaining popularity among university students in Turkey. Similarly, Yaylalı (2006) and Yağışan (2013) find out that students' most preferred music genre was pop. In this regard, it can be concluded that the research findings corroborate the literature. On the other hand, according to the results, the least preferred genre among students was slow and calm music (classic, slow, Turkish classical music and blues). When the relevant literature was examined, it was observed that arabesque music, rap, and Turkish folk music are the least preferred genre among Turkish university students (Gürgeç, 2016; Yağışan, 2013). Based on these results, it can be said that the social environment, regional differences, and age can affect individuals' music preferences. In order to interpret this data correctly, regional studies should be conducted, and it should be examined whether university students in different regions of Turkey have similar results. Based on the results obtained, it will be understood whether this music genre has generally lost interest among young people.

In terms of conflict activity styles, it was found that the "Withdrawing Style" (n=6) is the least preferred style by the students. At the same time, findings indicate that the most preferred style of students is the "Collaborating Style" (n=25) in this study. Some studies in the literature have obtained similar results. A research in which students identified their individual conflict styles revealed that majority of students described themselves as collaborative (Golubeva, 2023). On the other hand, in a study published in 2023,

Guiab and Miguel examined the conflict resolution practices of the faculty and staff of a state institution in the Philippines, found that the dominant conflict management style in the faculty was “Avoiding” and “Compromising”. In this way, results supporting the literature were obtained in the research.

Among the research results, it has been revealed that music preferences and conflict activity styles of individuals do not differ according to their anger status. Incompatible with these results, Sezer (2011) found out that anger scores of individuals who listen to arabesque music are quite higher than those who listen to other genres (as cited in Yağışan, 2013). The study could not support Sezer's work.

In this study, it was found that although music genre preferences differ significantly according to gender, conflict activity styles do not differ according to the gender. Such that, results of the study showed that female students preferred upbeat and conventional music more than male students. Conversely, it was found that male students preferred slow-calm music and intense music more than females. Similarly, research on how gender affects musical genre preferences revealed that men preferred heavy metal music (such as rock), while women preferred pop and other softer genres (Christenson & Peterson, 1988; Colley, 2008 as cited in Gürgen, 2016). Here, the ways of grouping music (labeling pop music as soft music) show different results at first glance. However, pop music is seen to be highly preferred among girls, just like in this study. As such, the literature is supported.

In consistent with the above result, Tekkanat (2009)'s and Balkan and İkiz (2021)'s studies revealed that conflict styles did not differ significantly according to gender. However, the question whether conflict activity styles differ according to gender, involves in conflicting results in the literature. For example, Yücel (2013) and Büyükşahin Çevik (2017) found significant relationship between conflict activity styles and gender roles among adults. To interpret this data, new research data that includes different variables is needed.

Finally, this study found no significant relationship between conflict activity styles and music genre preferences among university students. But, as expected in first hypotheses (H_1) significant difference was observed between the music preference of students with forcing conflict activity style. The current study revealed a remarkable finding: intense-rebellious and upbeat-conventional music preferences are significantly higher in students with a forcing conflict activity style. Since no specific studies have been conducted investigating the relationship between the two variables, further studies are needed to see whether there is a relationship between conflict activity styles and music genre preferences in other age groups and in different cultures.

7. SUGGESTIONS

1. Repeating the study with individuals from different age groups and comparing the research results,
2. Conducting new research in which different music genres are offered as a choice and comparing the research results,
3. Conducting new research to identify different conflict activity styles and comparing the research results,
4. Repeating similar studies taking into account different geographical regions in our country is suggested.

8. LIMITATIONS

1. The research is based on students' own evaluations (self-report). There is a possibility that some students may have avoided expressing their real situation or exaggerated it during the application.
2. The research is limited to only 84 university students.
3. As it is correlational study, it is not possible to predict causation. Thus, there is a need for experimental studies to establish a causal relationship between music genres and conflict activity styles.

4. This research is limited to eight music genres and 3 subgroups (Calm and Slow Music, Intense and Rebellious Music, Upbeat and Conventional).

5. Since this study used 15-second demos to explain music genres, it may also have an impact on people's preferences.

Statements

Katkı Oranı | Contribution Ratio: Yazar 1: 20%, Yazar 2: 20%, Yazar 3: 20%, Yazar 4: 20%, Yazar 5: 20%.

Benzerlik Oranı | Similarity Ratio: 12%

Araştırma ve Yayın Etiği Beyanı | Research and Publication Ethics Statement: Bu çalışma bilimsel araştırma ve yayın etiği kurallarına uygun olarak hazırlanmıştır.

Etik Kurul İzni | Ethics Committee Approval: Bu çalışma için İstanbul 29 Mayıs Üniversitesi Bilimsel Etik Kurulu'ndan (Tarih: 06.11.2023, Sayı: 2023/11-09) onay alınmıştır.

Üretken Yapay Zekâ Araçları Kullanım Beyanı | Declaration of Use of Generative Artificial Intelligence Tools: Çalışma kapsamında ve makale yazım sürecinde üretken yapay zekâ araçları kullanılmamıştır.

Çıkar Çatışması Beyanı | Conflict of Interest Disclosure: Bu çalışma ile ilgili yazar(lar)ın herhangi bir çıkar çatışması bulunmamaktadır.

Finansal Destek Beyanı | Financial Support Statement: Bu çalışma herhangi bir kurum, kuruluş veya proje tarafından destek almamıştır.

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