Relationship between Socioemotional Adaptation and the Preferred Musical Genre of Dominican Youth

Relación entre adaptación socioemocional y la preferencia de géneros musicales en la juventud dominicana

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ABSTRACT

This study explores the relationship between socioemotional adaptation and preferred musical genres among young adults in the Dominican Republic. Utilizing a non-experimental design, the research enlisted 69 participants aged between 21 and 24. Each participant underwent evaluation using the Adult Adaptation Questionnaire (CAP-ADU), alongside a comprehensive survey capturing demographic information and musical preferences. The survey included 24 musical genres, categorized into four distinct groups. While no direct correlation was found between preferred musical genre and socioemotional adaptation, the study did reveal significant associations among various facets of adaptability, such as gender, age, and socioeconomic background. These findings emphasize the pivotal role of music as both a socializing tool and a pertinent factor within sociocultural contexts. Despite inherent limitations, this research provides invaluable insights for future inquiries and the development of interventions aimed at fostering the growth of young adults in the Dominican Republic. By recognizing music's multifaceted influence on so-called emotional dynamics, researchers and practitioners can better grasp its implications for individual and collective well-being, thereby enriching scholarly discourse and societal practices.

Keywords: Scientific language, liberal arts, gibberish, scientific courtesy, communication, Edu communication

1. Introduction

Music has a great influence on the lives of young people, affecting their identity, emotions and social behaviors (Salgado & Testa, 2022; Hamed Mohamed, 2022). This study focuses on the diversity of musical genres in Dominican culture and its impact on the socio-emotional development of youth.

In the Dominican Republic, music not only entertains, but also shapes cultural identity (Silva, 2022). Although previous studies highlight its importance in socio-emotional development (Salgado & Testa, 2022; Hamed Mohamed, 2022), it is necessary to better understand how musical preferences are related to socio-emotional adaptation in this context.

Young Dominicans face unique challenges, and their musical tastes can reflect their identity and help them face social and emotional pressures (Marrero, 2024). Music can be a form of self-expression and social connection, but it can also influence behavioral patterns that impact socio-emotional adaptation. Based on previous studies on this topic (Cook et al., 2019; Del Val Villanueva & Katherine, 2018), we will explore the relationship between preferred musical genres and socio-emotional adaptation in young Dominicans.

There are several theories relevant to analyzing this relationship. The theory of stress and coping of Lazarus and Folkman (2020), indicate that stress arises when a situation is perceived as threatening or challenging. Adaptability allows coping strategies to be adjusted, which is related to positive results in mental health and emotional well-being (Lazarus, 1999). Bandura's theory of social learning highlights behavioral observation as a means of learning. This process can be crucial for adaptability, as the people can learn effective strategies by observing others (Bandura, 2023). Bronfenbrenner's Bioecological Model (2018) explains how environments influence human development over time, promoting adaptation skills through dynamic interactions (Bronfenbrenner, 2018). The congruence theory of Festinger (1957) suggests that people seek to maintain harmony between their beliefs, attitudes and behaviors to avoid cognitive dissonance. Music can influence this by reflecting personal moods and values (Rentfrow & Gosling, 2003). Finally, the social identity theory of Tajfel and Turner (1979) indicates that people define part of their self-concept through their membership in social groups. In music, this means that music can serve as a symbol of belonging to a group, influencing individual interactions and behaviors.

Studies support the crucial role of music in the formation of social identities, associating different genres with different cultural values. For example, rock with rebellion, classical music with sophistication and pop with popular culture (North & Hargreaves, 2000). Through music, people can establish connections, which contributes to group cohesion and the strengthening of social identity (Salgado & Testa, 2022 and Hamed Mohamed, 2022).

As for urban music and its impact on Dominican youth, there are different perspectives. While some, such as the psychiatrist Secundino Palacios, warn about possible violent behaviors associated with genres such as dembow and reggaeton, others, such as the sociologist Dagoberto Tejeda, see them as legitimate forms of protest and the search for identity in contexts of social exclusion. Urban music has raised concerns about its possible negative impact, including the school performance, aggressiveness and controversial topics such

as sex and drugs, which raise concerns about the normalization of violence (Silva, 2022). A relationship between urban music, especially reggaeton, and negative behaviors has been suggested (Marrero, 2024). International research has been carried out on the impact of musical genres such as trap and reggaeton, and on how musical preference influences frustration, self-control and aggressiveness, among other aspects. A study by the University of Guayaquil examined the impact of trap on adolescents, concluding that its explicit messages negatively affect communication and cultural knowledge of young people. In addition, trap was associated with drug use and an increase in violence against women (Curay & Robelli, 2019). On the other hand, Del Val Villa-nueva and Katherine (2018) found that students who prefer salsa music have lower levels of frustration compared to other musical genres; that students who prefer ballads show higher levels of self-control than those who prefer rock and reggaeton; and that those who prefer ballads have lower levels of aggressiveness than those who listen to reggaeton. Considering the potential impact of music on identity formation and emotion management (Hamed Mohamed, 2022), the research question arises:

How does socio-emotional adaptation in young Dominicans relate to their specific musical preferences? This study aims to contribute to the understanding of this intersection, providing valuable information for interventions and programs that promote the positive development of Dominican youth. The objective is to analyze the relationship between socio-emotional adaptation and the musical preferences in Dominican youth, identifying how they are linked with social, emotional, family, professional and health adaptation of individuals.

Methodology

The research follows a non-experimental, quantitative, transversal and correlational design. The sample includes 69 participants, mostly women (66.7%), aged between 21 and 24 years, from various socioeconomic levels, mostly from middle-middle class (52.2%) to upper-middle class (23.2%), selected by non-probabilistic sampling for convenience. Two assessment tools will be used: the Adult Adaptation Questionnaire (CAP-ADU), focused on five areas of adaptability and composed of 160 "Yes", or "No" "?" questions, and a music preference questionnaire that will collect demographic data and favorite musical genres divided into four categories: Caribbean, urban, contemporary and foreign popular music. These categories were developed at the beginning of the research starting from the selection of 24 popular musical genres in the population, because a specific classification that allows to explain the relationship between these and the variables under investigation was not found.

Results

The psychological study analyzed the relationship between socio-emotional adaptability and musical preferences of the young participants. A remarkable diversity was found in the favorite genres: salsa (31.9%) led in Caribbean music, pop (52.2%) in contemporary popular music, reggaeton (49.3%) in urban music, and jazz (34.8%) in foreign music. In general, the pop genre was the most chosen as preferred (24.6%).

Chart 1

Musical genres	Frequency	Percentage
Caribbean Music		
Reggae	7	10.1
Merengue	21	30.4
Bachata	14	20.3
Salsa	22	31.9
Mambo	3	4.3
Bolero	1	1.4
Tango	1	1.4
Contemporary popular music		
Pop	36	52.2
K-pop	5	7.2
Rock	12	17.4
Independent	12	17.4
Electronic	4	5.8
Urban music		
Hip Hop	10	14.5
Reggaeton	34	49.3
Rap	11	15.9
Trap	11	15.9
Dembow	3	4.3
Foreign music		
Jazz	24	34.8
Blues	7	10.1
Country	5	7.2
Flamenco	2	2.9
Runs	13	18.8
Ballads	18	26.1
Preferred music genre		
Reggae	2	2.9
Bachata	1	1.4
Salsa	5	7.2
Reggaeton	6	8.7
Rap	2	2.9
Trap	4	5.8
Dembow	1	1.4
Pop	17	24.6
K-pop	2	2.9
Rock	11	15.9
Independent	9	13.0
Electronic	2	2.9
Country	1	1.4
Corridos	2	2.9
Ballads	4	5.8

Regarding socio-emotional adaptability, several results were observed: social adaptability was mostly "normal", with a considerable proportion being "unsatisfactory".

Emotional and work adaptability showed a balanced distribution between "normal" and "unsatisfactory". In contrast, adaptability to health ranged from “unsatisfactory” to “bad.” Family adaptability was positive, mostly in the "normal" range. However, general adaptability reflected a negative trend, with the majority in ranges from "unsatisfactory" to "bad".

Chart 2

Adaptability scores	Frequency	Percentage
Family Adaptability		
Excellent	1	1.4
Good	4	5.8
Normal	27	39.1
Unsatisfactory	17	24.6
Bad	20	29.0
Adaptability to health		
Normal	15	21.7
Not Satisfactory	24	34.8
Bad	30	43.5
Social adaptability		
Good	6	8.7
Normal	20	29.0
Unsatisfactory	20	29.0
Bad	23	33.3
Emotional adaptability		
Excellent	1	1.4
Good	5	7.2
Normal	20	29.0
Unsatisfactory	23	33.3
Bad	20	29.0
Adaptability at work		
Excellent	9	13.0
Good	2	2.9
Normal	22	31.9
Unsatisfactory	24	34.8
Bad	12	17.4
General adaptability		
Normal	15	21.7
Unsatisfactory	24	34.8
Bad	30	43.5

Spearman's correlation analysis reveals that there is no direct significant relationship between the preferred music genre and the perceived socioemotional adaptation in this sample (P=-0.175, F=0.075). However, significant relationships were found between different aspects studied. There is a significant positive correlation between social and emotional adaptability (P=0.397), and social adaptability also correlates positively with family adaptability (P=0.237) and general adaptability (P=0.631).

In terms of musical preferences, there is a significant correlation between contemporary popular music and the preferred musical genre (P=0.435). In addition, Caribbean music shows a positive correlation with urban music (P=0.280). On the other hand, those with higher socioeconomic status tend to prefer foreign music (P=0.244). In demographic terms, a negative correlation was found between family adaptability and age (P=-0.240).

Chart 3

Correlación de Spearman

			Social	Emoc.	Labo.	Sal.	Fam.	Gen.	M. Car.	M. Pop. Cont.	M. Urb.	M. Extr.	Gen. Pre.	Sexo	Edad	Niv Soc
Rho de Spearman	Social	Coeficiente de Correlación	1.000	.397**	.215	.287	.237*	.831**	.049	.017	.183	.015	.002	.015	.006	.043
		Sig. (bilateral)	.	<.001	.078	.018	.049	<.001	.692	.889	.181	.905	.994	.906	.483	.727
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Emocional	Coeficiente de correlación	.397**	1.000	.102	.385**	.372**	.674**	.150	.093	.133	.033	.154	.207	.200	.194
		Sig. (bilateral)	<.001	.	.404	.001	.002	<.001	.220	.447	.277	.787	.207	.088	.099	.111
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Laboral	Coeficiente de correlación	.215	.102	1.000	.243*	.090	.261**	.030	.174	.152	.208	.144	.072	.118	.150
		Sig. (bilateral)	.076	.404	.	.037	.462	.002	.809	.153	.213	.086	.239	.558	.335	.219
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Salud	Coeficiente de correlación	.287	.385**	.251*	1.000	.223	.543**	.150	.013	.027	.071	.068	.110	.050	.140
		Sig. (bilateral)	.018	.001	.037	.	.066	<.001	.220	.915	.828	.560	.473	.370	.686	.252
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Familiar	Coeficiente de correlación	.237*	.372**	.090	.223	1.000	.533**	.150	.112	.019	.029	.127	.084	.240*	.108
		Sig. (bilateral)	.049	.002	.462	.066	.	<.001	.218	.358	.901	.816	.297	.500	.047	.376
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	General	Coeficiente de correlación	.831**	.674**	.261**	.543**	.533**	1.000	.054	.065	.134	.037	.175	.212	.149	.039
		Sig. (bilateral)	<.001	<.001	.002	<.001	<.001	.	.657	.594	.352	.761	.150	.081	.223	.750
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	M. Caribeña	Coeficiente de correlación	.049	.150	.030	.150	.150	.054	1.000	.015	.239*	.116	.083	.102	.082	.108
		Sig. (bilateral)	.692	.220	.809	.220	.218	.657	.	.898	.026	.343	.507	.402	.505	.378
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	M. Pop Cont.	Coeficiente de correlación	.017	.093	.174	.013	.112	.065	.016	1.00	.052	.138	.413**	.221	.011	.021
		Sig. (bilateral)	.889	.447	.153	.915	.358	.594	.898	.	.673	.260	<.001	.069	.928	.864
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	M. Urbana	Coeficiente de correlación	.183	.133	.152	.027	.019	.134	.239*	.052	1.000	.057	.072	.007	.101	.027
		Sig. (bilateral)	.181	.277	.213	.828	.901	.352	.026	.673	.	.643	.554	.957	.409	.826
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	M. Extranjera	Coeficiente de correlación	.015	.033	.208	.071	.029	.037	.116	.138	.057	1.000	.118	.201	.142	.244*
		Sig. (bilateral)	.905	.787	.086	.560	.816	.761	.341	.260	.643	.	.336	.097	.246	.044
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Gen. Preferido	Coeficiente de correlación	.002	.154	.144	.068	.127	.175	.081	.435**	.072	.118	1.000	.103	.083	.078
		Sig. (bilateral)	.984	.207	.239	.473	.297	.150	.507	<.001	.554	.336	.	.399	.508	.526
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Sexo	Coeficiente de correlación	.015	.207	.072	.110	.084	.212	.102	.221	.007	.201	.103	1.000	.237	.029
		Sig. (bilateral)	.906	.088	.558	.370	.500	.081	.402	.069	.957	.097	.399	.	.050	.815
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Edad	Coeficiente de correlación	.086	.200	.118	.050	.240*	.149	.082	.011	.101	.142	.083	.237	1.000	.143
		Sig. (bilateral)	.483	.099	.335	.686	.047	.223	.505	.928	.409	.246	.508	.050	.	.241
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69
	Nivel Soc. Eco	Coeficiente de correlación	.043	.194	.150	.140	.108	.039	.108	.021	.027	.244*	.078	.029	.143	1.000
		Sig. (bilateral)	.727	.111	.219	.252	.376	.750	.378	.864	.826	.044	.526	.815	.243	.
		N	69	69	69	69	69	69	69	69	69	69	69	69	69	69

**. La correlación es significativa en el nivel 0,01 (bilateral).
*. La correlación es significativa en el nivel 0,05 (bilateral).

The results of the Chi-square test reveal significant associations between the socio-emotional adaptability of young Dominicans and multiple variables investigated, such as sex, age, socioeconomic level, musical preferences (Caribbean, urban, foreign and contemporary popular music), preferred musical genre and scores of adaptability at work, emotional, family and social. However, variables such as general adaptability and adaptability to health did not show significant associations (F=0.84).

Chart 4

Summary of Chi-Square Test hypothesis contrasts

	Null hypothesis	Sig.a, b	Decision
1	Age categories are given with the same odds.	<.001	Reject the hypothesis null.
2	Preferred Music Genre categories are given with the same odds.	<.001	Reject the hypothesis null.
3	Caribbean Music categories are given with the same odds.	<.001	Reject the hypothesis null.
4	Foreign Music categories are given with the same odds.	<.001	Reject the hypothesis null.
5	Contemporary Popular Music categories are given with the same odds.	<.001	Reject the hypothesis null.
6	The Urban Music categories are given with the same odds.	<.001	Reject the hypothesis null.
7	The categories of Socioeconomic Level are given with the same odds.	<.001	Reject the hypothesis null.
8	Emotional Adaptability categories are given with the same odds.	<.001	Reject the hypothesis null.
9	Family Adaptability categories are given with the same odds.	<.001	Reject the hypothesis null.
10	General Adaptability categories are given with the same odds.	.084	Keep the hypothesis null.

11	The categories of Workplace Adaptability are given with the same odds.	<.001	Reject the hypothesis null.
12	The categories of Health Adaptability are given with the same odds.	.084	Keep the hypothesis null.
13	Social Adaptability categories are given with the same odds.	.017	Reject the hypothesis null.
14	Sex categories are given with the odds	.008	Reject the hypothesis null.
a. Significance level is .050.			
b. Asymptotic significance is shown.			

In addition, when analyzing the reliability of the "Adult Adaptation Questionnaire (CAP-ADU)", an alpha Cronbach coefficient of 0.919 was obtained, indicating a high internal consistency between the items used in the sample

Chart 5

Reliability statistics	
Cronbach's alpha	N of elements
.919	160

The results of this study provide a comprehensive view of the relationship between socio-emotional adaptability and musical preferences of young Dominicans. However, no statistically significant correlation was found between the preferred music genre and socio-emotional adaptability, unlike the study conducted at the University of Guayaquil, where results were found relating the trap music genre with negative behaviors and beliefs; it is suggested that other factors may influence adaptability beyond musical preferences. Significant associations were found between different aspects of adaptability. Social adaptability was positively correlated with emotional, family and general adaptability, highlighting the importance of social skills in the socioemotional adaptability of the sample.

Musical preferences also revealed significant associations. Contemporary popular music showed a positive correlation with the preferred musical genre, suggesting an impact of the music on the identity and emotions of individuals. In addition, Caribbean music positively correlated with urban music, indicating possible musical affinities based on cultural identity and shared experiences. This is supported by Bandura's theory of social learning (Bandura, 2023), which explains that individuals in a society will learn to behave the same way they see others in their environment behave. Likewise, Festinger's congruence theory states that the individuals seek to maintain

harmony with their social environment, to avoid dissonances, so it is expected that individuals from the same community and culture, share the same musical tastes.

Is important to remark that the association between musical preferences and socioemotional adaptability are only part of a larger picture. Other factors such as sex, age and socioeconomic status also influence the socio-emotional adaptability of young Dominicans. For example, a negative correlation between family adaptability and age was found, showing that younger participants score higher in family adaptability than older participants. In addition, socioeconomic status affects musical preferences, with higher-level music preferring foreign music, which could indicate differences in cultural exposure and life experiences among socioeconomic groups. This can be seen reflected in the social identity theory of Tajfel and Turner, as they argue that music can serve as a means through which people feel like their peers. Reliability analysis of the questionnaire used to measure adaptability showed high internal consistency. However, this study has limitations, such as sample size and population representativeness, that could affect the quality of generalization of results.

Conclusions

When analyzing the relationship between socioemotional adaptation and musical preferences in young Dominicans, no significant correlation was found between the preferred musical genres and the social, emotional, family, professional, and health adaptation in individuals. Despite this, this study provides valuable information on the associations between different aspects of adaptability and musical preferences in young Dominicans. These findings could have implications on the understanding of the influence of music and other factors on the socioemotional adaptability of this population. Furthermore, they suggest that interventions and policies aimed at improving socio-emotional adaptability must consider both individual and contextual factors to be effective. - Although musical preferences do not directly predict socio-emotional adaptability, they can influence specific aspects of emotional and social well-being. These results highlight the importance of considering music not only as entertainment, but as a tool of socialization and a relevant factor in sociocultural contexts. They also emphasize the need for future research to further explore this relationship in diverse populations and contexts.

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