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as a Contemporary Music Education Issue**

Edited by Marek Sedláček



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Introduction

The proceedings contain full-text papers presented at the conference on music education entitled "Music Preferences of Youth as a Contemporary Music Education Issue" organized by the Department of Music, the Faculty of Education, Masaryk University in Brno (the Czech Republic) on the 2nd of December 2015.

The papers of the conference were monothematically focused on the problems of music preferences of young people as a important starting point for the current and especially future school music education. The authors theoretically reflect on the partial results of the extensive nationwide an worldwide empirical researches conducted by a team of academic staff and doctoral students of the above mentioned Department of Music in 2012–2015: Music Preferences of the University Students in the Czech Republic (MUNI/A/0885/2011), Music Preferences of the University Students in the Selected European Union Countries (MUNI/A/0711/2012), Music Preferences of the University Students in Member Countries of the ISME (MUNI/A/0818/2013) and Music Attitudes of University Students to the Contemporary Art Music (MUNI/A/1309/2014).

Brno, 14th December 2015

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Aesthetic-theoretical Bases of Art Music in the 20th Century: an Introduction to Music-Sociological Research of Music Preferences 2015

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Abstract: This paper is conceived as an introduction to the research on music preferences of the university students in the Czech Republic, which was conducted by Music Department of Faculty of Education of Masaryk University in Brno in the year 2015. It brings together principles of music progression in the 20th century. It defines briefly periodicals of music and characterizes significant persons and their compelling works. It engages in main advance streams both in Europe and West and East music.

Keywords: music of the 20th century, music thinking, tonality, atonality, music tradition, experiment, expressionism, dodecaphony, punctualism, serialism, folklorism, neofolklorism, neoclassicism, modern music, New music, avantgarde, electronic music, sound, noise, timbre music, minimalism, aleatoricism, Darmstadt

During year 2015, the academic staff and doctoral students of the Department of Music of Faculty of Education at the Masaryk University in Brno have been implementing the nationwide musical-sociological research focused on the music preferences (in area of art music of 20th century) of university students in the Czech Republic (2213 respondents) by the form of sound questionnaire via CAWI (Computer Assisted Web Interviewing). Ten chosen music samples have represented the most significant compositional styles and genres of the art music of the first two thirds of the 20th century.¹ There were chosen the music samples from these music compositions: Claude Debussy: *La Mer* (The Sea), Béla Bartók: *Music for Strings, Percussion and Celesta*, Igor Stravinsky: *Symphony of Psalms*, Bohuslav Martinů: *IV. Symphony*, Alban Berg: *Violin Concerto*, György Ligeti: *Atmosphere*, Leoš Janáček: *Taras Bulba*, Krzysztof Penderecki: *Threnody to Victims of Hiroshima*, Arnold Schönberg: *A Survivor from Warsaw*, Paul Hindemith: *Symphonic Metamorphoses on The Topic of CM von Weber*. Why were chosen precisely these examples?

In any period of music history so far, we have not found so many phenomena existing parallel to each other and at the same time being so contradictory, as in the 20th century. At its beginning, the compositions were written which followed traditions and values of the previous century, on the other hand, the compositional anomalies started to appear which

¹ See CRHA, Bedřich et al. (2015). *Postoje vysokoškolských studentů v České republice k artificiální hudbě prvních dvou třetin 20. století* [The Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century]. Brno: Masarykova univerzita. 248 pp. ISBN 978-80-210-8089-8.

became the basis for music development in next decades. In European environment, the wave of arguments about the function of traditional harmony was triggered by a Tristan chord². Its placement at the very beginning of the opera and further work with individual voices foreshadowed changes in the way of music thinking³ which accompanied the whole 20th century and which led to a definite abandoning of tonality in the compositions by the authors of the Second Viennese School. Some music theorists⁴ consider this moment a beginning of modern style.

According to Dahlhaus⁵, the music until 1910 does not show any style unity. Wagnerianism spread to Italy where it influenced late Verdi's operas, French impressionism headed to Spain where de Falla composed under its influence, and to Russia where it influenced part of Stravinsky's work. Debussy's *La Mer* is considered one of the tops of impressionism works. He finished it only in 1905.

Paul Bekker pinned his hopes on Wagnerian operas by Schreker. He thinks that Franz Schreker's compositions unite the whole opera development of the 19th century and therefore calls them operas of the future. The composers experienced the syndrome of exhaustion of European culture. Some resorted to eclecticism (Richard Strauss), other found inspirational sources in oriental motives or folklore⁶. The style variety of the period is characteristic of Busoni's work as well. As a music theorist, Busoni came to much more progressive conclusions than in the role of a composer. He predicted abstract sound and abolition of the tone system in *Entwurf einer Neuen Ästhetik der Tonkunst* (1916). European music has a great future according to him, if it frees from strict rules of the present.

Only the compositions from the end of the first decade show the same features which became characteristic of the shift to atonality in the form which Schönberg used it in the second *String quartet in f sharp minor*⁷. The hierarchy of music terms changed: instead of the idea of extensive symphonic works, the platform for experiments became chamber music. Typical is departure from programme music which could not meet the needs of the works focused primarily on a compositional process. The area for the mentioned changes and their employment became expressionism.

² This chord was used in Wagner's opera *Tristan und Isolde*.

³ Author of the term *music thinking* is Vladimír Helfert.

⁴ DANUSER, Hermann (1992). *Die Musik des 20. Jahrhunderts*. Laaber: Laaber-Verlag, pp. 13-24

⁵ DAHLHAUS, Carl (1980). *Die Musik des 19. Jahrhunderts*. Wiesbaden: Akademische Verlagsgesellschaft Athenaion, pp. 277-285

⁶ At the World Exhibition in Paris in 1889 the extra-european ton systems was presented.

⁷ op. 10 (1907-1908)

According to textbooks' definitions, expressionistic expression means abolishing of so far valid principles. That itself is not much determining, as all music genres did the same in the historical development. Otherwise, it would not be necessary to define them. The scandals during premiers which resulted in private societies founding⁸ are also known from the history. However, new in the development is a strong psychology and focus on the importance of the compositional process in comparison with a final result. Characteristic was the effort to create the purest art possible by refusing any topics. The final impression was supposed to be based only on effects (of tones, shapes). Keeping harmony and beauty in art meant denying honesty. The term expressionism was firstly used in fine arts⁹ and it was further specified by Paul Fechter¹⁰. On this ground the first experiments with non-representational painting were carried out. Vasilij Kandinsky in his book *Über das Geistige in der Kunst* emphasizes the psychological effect of colours – from here it is only a step to abstract art.

In 1922, Schönberg predicted that thanks to his discovery, he gained the primacy for German music for the next one hundred years. The discovery was new work with twelve tones. Nevertheless, before Schönberg, a Viennese composer Josef Matthias Hauer reached the principle of dodecaphony in his piano composition *Nomos* (1911). He used the dodecaphonic principle in a piano composition. He replaced the existing scales with the system of tropes which he introduced in 1921 and later described in his work *Zwölfttechnik. Die Lehre von den Tropen* (1926).

Not any other of the living composers provoked so many controversial reactions as Arnold Schönberg. He described the dodecaphonic method in an essay *Komposition mit zwölf Tönen* (1933–34) which was published in his work *Stil und Gedanke* (1950). His music was considered by the contemporaries confused, uninspired, a manifestation of epileptic seizure. Schönberg organized the music material on horizontal and vertical level (i.e. in melody and harmony). The principles of musical expression of this technique follow the tonal tradition, including music terminology. The aim of the dodecaphonic method is to reach an order, and the same aim has tonal music too. Schönberg respects the classic model of a differentiated structure of the movement, expressional melodic and the division of the movement into phrases. Dodecaphony thus follows the tradition of the previous periods. Ernst Bloch calls

⁸ E.g. Schönberg's Verein für musikalische Privataufführungen founded in 1921 in Mödling near Vienna.

⁹ For the first time, the term *expressionism* denoted paintings of young French painters (Braque, Derain, Dufy, Picasso, Vlaminck) at the 22nd secession exhibition in 1911.

¹⁰ In his work *Der Expressionismus* (1914).

Schönberg's way of thinking *expressionistic logic*¹¹. Similarly Alban Berg used the principles of dodecaphony. In his *Violin Concerto* (1935), which was in memoriam premiered, he inspired with music of foregone centuries: barock choral and folk songs.

In his compositional work, Anton Webern remained the most loyal to his teacher. Already Schönberg used in the *Fünf Orchesterstücke op. 16* (1909) so-called klangfarbe Melodie. Webern came from a sound colourful scale to the atomization of individual tones and a gentle counterpoint work. Typical of him became the contrapuntal technique which was the basis for serialism definition in the 1950s. Webern with his 12-tone logic of material overcomes the traditional music form and creates his own compositional structure. He used the unusual form which is based on his own work with a row in the first movement of the *Symphony for a small orchestra op. 21* (1928).

In the same year, Leoš Janáček dies. Although he came to a modern music speech at the end of his life, he remained (compared to a final compositional period of Stravinsky) absolutely untouched by dodecaphony. Similarly as Bartók, the music basis for him became folklore, but only indirectly. In the 19th century, it was possible to characterize the environment of the music work, its plot (especially in opera) well through the local colour. With the mentioned authors, folklore is not ideological but mainly compositional basis. The impulses come rather from tonal and rhythmic structures. The effort to capture artistic local colour is replaced with the effort to realistically express emotions. The exception is not the work with pentatonic and whole-tone systems, departure from tonality and the use of asymmetric bars. Folklorism thus uses similar elements as the rest of modern music. One of the theories claims that neo-folkloristic streams developed outside the main (that is Austrian-German) stream of music development. This thought is also supported by Adorno in his *Philosophy of New Music* (1949). Others considered this stream a reaction to a late romantic music.

After the First World War, the popularity of ancient topics started to appear, parallel to the above mentioned styles. More than the relation to ancient times itself, the effort to avoid aesthetic expressive principle was important. The intention of the objectivizing tendencies was to create so-called music for music. Busoni encouraged to the inspiration by all successful experiments from the previous periods and to the use of classic forms. In his essay *Die junge Klassizität*¹², he works with the term *Vollendung* – he uses it both in the sense of

¹¹ This term he used in *Geist der Utopie* (1918).

¹² It is a part of his work called *Wesen und Einheit* (1956).

perfection and completion of historically older attempts. Neoclassicism became the main stream when the composers started to experience the exhaustion of expressionistic modern style. Music neoclassicism in its purest form appeared in one of the periods of Igor Stravinsky's work. According to the models of classic and pre-classic period, he wrote absolutely modern compositions. Typical is motoric rhythm, use of religious modes and polytonality.

Both leading composers who broke around year 1910 the main stream of late romanticism and impressionism, Stravinskij and Schönberg, basically followed the tradition and composed the works characteristic of tonal or rather dodecaphonic classicism. Among other reactions to late romanticism, impressionism and expressionism, belongs, with no doubt, music of everyday life in France and social realism in Russia. For both kinds, the means of neoclassicism became suitable. The member of *Les Six* also used aesthetics of light music (circus, coffee house concerts and others) and non-art music.

A big milestone in the area of art was the end of the Second World War. Ulrich Dibelius considers in *Moderne Musik*¹³ year 1945 *year 0* for modern music in his first work. In the 1950s, many representatives of New Music claimed that it is impossible to follow anything which preceded the world war. Schönberg predicted that the second half of the 20th century will destroy everything, including what the first half, despite all refusals, found productive. According to Hermann Danuser¹⁴, two main streams of post-war New Music were gradually shaped: the first is the moderate modern style which is based on the criticism of the tradition, the second called avant-garde searches new ways and destroys the tradition. Webern's work belonged to the inspirationally strongest sources of this period, Bartók was re-discovered. The classics of the 20th century Schönberg and Stravinskij remained on the stage, gradually the composers who composed already before the Second World War gained importance. Atonality and dodecaphony were anachronisms after the war (Britten, Dallapiccola, Lutosławski, Messiaen).

Following Schönberg's dodecaphony, the principle which influences further music dimensions started to be applied. The basis for composing stopped being so far valid categories of harmony, melody and rhythm, but properties of individual tones, or rather sounds. If Schönberg primarily dealt with tone height (i.e. none of the tones from the series could be repeated sooner than all the previous were used), now the principle was broaden to

¹³ DIBELIUS, Ulrich (1998). *Moderne Musik nach 1945*. Erweiterte Neuausgabe. München: Piper.

¹⁴ DANUSER, Hermann (1992). *Die Musik des 20. Jahrhunderts*. Laaber: Laaber-Verlag.

a tone length, strength and timbre. The only line (series – hence serialism) was now supposed to organize individual dimension of the music work and therefore guarantee the unity of the whole, while the whole was based on the combinatorics of these dimensions. Adorno¹⁵ regarded this extension of music material a progress in music.

At the turn of the 1940s and 50s, the festivals of contemporary music, composers' courses and later the studios of electroacoustic music became the fertile ground for the interaction between the teachers and students. Immediately in 1946, Wolfgang Steinecke founded the interpretational courses in Darmstadt. At first, only German music was performed, but gradually the courses became an international seminar of composition. The music was not only presented here, but also created. Until 1950, the most attention was paid to a 12-tone technique, in the 1950s the participants, following Webern, came to the mentioned serialism. The authors started to work with physical terms. Music thinking was oriented scientifically and it strived for exact research of sounds.

Also Karlheinz Stockhausen inclined to the experimental type of production. He was a radical opponent of music tradition, especially dodecaphony. He carried out experiments with a special placement of the sound source. He also investigated psychological aspects of music. Stockhausen focused on the effect of the finest details of structures – points – under the influence of the study of Messiaen's work. Hence he created so-called contrapuntal music. The individual sounds were serially determined in all their parameters. The strict observance of this method led the listeners to the impression that music does not move and the form is created more or less by chance. That is why Stockhausen created so-called group forms (*Gruppen Form*) thanks to which the course of the form in time could be experienced again. The sound was not understood as an individual phenomenon but it was realized within a group form. This influence is most apparent in the composition *Gruppen* (1955–57) for three orchestras. Here he employed also the work with space possibilities of sound.

From the half of the 1950s, Stockhausen devoted to electro-acoustic music. Favourable conditions for the experiments in the field occurred already at the end of the 1940s. One of the first centres of electronic music or *musique concrète* (concrete music) was found in Club d'Essay where the Paris Radio resided. Soon after, the next centres were founded: in Munich and especially in Cologne. Originally a technical engineer and sound technician, Pierre Schaeffer based his production on radio manipulation and experiments with common appliances. During the experiments with the montage of rustles and noises,

¹⁵ About *progress in music* he wrote in *Philosophy of New Music* (1949).

the music on a record tape was created. At the beginning, the final studies were at the level of technic collages whose effort was to find unusual sound. Gradually, the artistic quality of the compositions increased.

At the beginning, the composer's work consisted in material choice and its reshaping. This phase did without a score and interpreter. Then, electronics was combined with a record, often with a (deformed) speech. At the turn of the 1950s and 60s, the interpreter comes back to the stage – they worked with a prepared magnetic tape. Gradually, this function was replaced by a synthesizer.

The sound part started to gain a new significance. On the basis of the experiments with electronics, on the one hand the idea of sound total was born which worked with clusters, on the other hand the differentiation of the tones as individual phenomena started to appear. These became an exclusive material for composing.

The first line, i.e. the creation of the complexes of sound pictures, is typical of Ligeti and Penderecki. Orchestral movements are made from many lines. The continuous music form is based on the work (growing, escalation, decrease...) with a homogenous sound. The priority is the creation of sound colour, how it Ligeti's *Atmosphères* (1961) shows. Penderecki with his experiments with timbre and clusters belonged to the top of avant-garde production in this period.

The second line is characterized by for example Giacinto Scelsi. His minimalistic work is under the influence of Asian cultures which is in his compositions manifested in the work with microtones. Scelsi was philosophically oriented; typical of his is the diminution of the difference between music production, listening and meditation. This phenomenon is typical of the composers of the Far East who searched inspiration in connection of European New Music with the music of their home traditions (Toru Takemitsu, Isang Yun).

Following Stockhausen's works combining electronic sound with speech, Nono starts to use a text. Compared to Stockhausen who uses an artificially deformed speech *Sprache und Musik* (1957), the strongly left-wing Luigi Nono quoted political speeches and slogans which he implemented into his works recorded on a magnetic tape. Stockhausen commented on this in his Darmstadt lecture – he does not understand why Nono uses text with a particular meaning when finally in the connection with other elements of the compositions the text cannot be comprehended.

In the same year, Pierre Boulez delivered a lecture in Darmstadt called *Álea* where he admitted the possibility of coincidence in music. The participation of the interpreter in a final form of the composition started to be important – the freedom in interpretation and notation was promoted. On this ground, aleatory music was born. It is the result of a tension between so far valid rationalism and suppressed freedom, between determination and will. In his third piano sonata (1955–57) Boulez created a new concept of music form, so-called open music form.

More than in previous decades, the influences of American music production started to gain importance. The composers were not influenced by the tradition of European music, so their works were more progressive in many respects. John Cage in cooperation with a pianist David Tudor introduced his prepared piano for the first time at the music days in Donaueschingen already in 1954. Cage started to study with Schönberg in California, but at the end of the 1930s he departed from him and experimented with media. He summarized his ideas in a lecture *The Future of Music: Credo* (1937). In the 1940s, he devoted especially to music for percussions, which led him to the use of a prepared piano. Similar to Morton Feldman or Christian Wolff, he came, thanks to the knowledge of east philosophy, to music of silence; he completed these efforts in his composition *4'33''* (1952). In the European environment, Cage was followed especially by Witold Lutosławski who was influenced by Cage's work in his further compositions. On the other hand, cheerful memory of homeland and authentic Czech musicality is in his *Fourth Symphony* (1945) brought out. He composed it in New York. Also Paul Hindemith turned back to European traditions in his *Symphonic Metamorphosis* (1940). Although this work was composed to order at first, it brings together from pieces of C. M. von Weber.

The name of the next period was derived from the book by Jean-François Lyotard *La condition postmoderne* (1979). Postmodern is understood as a certain state of Western society when the composers deal with the production of the previous decades. Typical is polystylism (Alfred Schnittke), the turn to meditative or teleological sources and reflection of kitsch (Arvo Pärt). Especially with American minimalists (Steve Reich, Terry Riley), the influence of ethnic music is manifested again, Philip Glass moreover penetrates into the area of non-art music and he became a recognized composer of film music. The group of composers around Hans Werner Henze went back to tradition of European art music, although they were well informed about the compositional techniques of the last decades during their studies. They found a stable basis in the return to harmony and tonality.

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Musical Analysis and Statistics of Time of the Listening – Its Graphical Representation in Research ‘The Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century’

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Abstract: The paper deals with musical analysis, its use and the method of graphical representation in the research of musical preferences of university students 2015. Additionally, the paper presents the statistics of time of the listening, which was as part of this research used for the very first time in the history of music-sociological research by the Department of Music of Faculty of Education of Masaryk University. There are presented the results of the statistics and also the method of its graphical representation.

Keywords: art and non-art music, graphical representation, musical analysis, music education, sociological research, statistics of time of the listening

Musical analysis is a significant area of musicology, which allows us to observe how and from what musical material the composition is designed. Thanks to musical analysis it is possible to divide a piece of music into single parts, designate its connections or write the scheme of musical form.

According to *Small Encyclopaedia of Music* by Jaroslav Smolka et al. (1983) music analysis is “*complex of the methods used to examine music compositions or interpretive performances. Its basis creates identification of use of individual elements of a musical work, assuming that they form a complex whole. By musical analysis we therefore understand not only decomposition of the artwork into its constituents, but also the synthesis of these findings. It focuses on the sound element (colour, dynamics, instrumentation), musical forms, harmony, rhythm, metre, tempo, melody, composition rate etc. Summarizing stage of musical analysis uses comparative methods, which are confronting properties of musical work with musical-historical and aesthetic facts. Thus, it is possible to classify the analyzed work in the spectrum of evolutionary tendencies and determine its individual characteristics, its artistic value. Musical analysis is an essential component of the work method of musicology, interpretation and music pedagogy.*¹

¹ SMOLKA, Jaroslav et al. (1983). *Malá encyklopedie hudby* [Small Encyclopaedia of Music]. Praha: Editio Supraphon. p. 260.

In his book *Musical Analysis* Miloš Hons (2010, p. 225 - 288) states certain types of analyzes – e.g. Burmeister's analysis of musical forms and rhetoric art of affect (1606), Rejcha's analysis of musical forms and sentence structure (1826), Schumann's analysis of form and content (1835), Jeppesen's style analysis (1923), reductionist methods by Schenker (1932), Hindemith (1937) and Cooper - Meyer (1960), motivic-harmonic process by Schoenberg (1933) and Réti (1951), Lendvai's principles of the golden section, symmetry and asymmetry (1971), Ligeti's analysis of totally serial structures (1958), semiotic analysis of Charles S. Pierce, interpretative - comparative analysis by Jaroslav Smolka (1996), activated analysis by Karel Janeček (1978) and William Benjamin (2006), an analysis in the aesthetic concept by Roger Scruton (1997) or model *music - image - movement* by Sergei M. Eisenstein (1941).

In previous researches of musical preferences from 2012, 2013 and 2014 the music samples were divided according to musical styles. Both art and non-art music were represented in these researches. Individual music samples were introduced to readers as the characteristics that described the various styles of music, represented the author or composer typical for each artistic style. Furthermore, these characteristics contained information about what is typical feature for each music sample eg. characteristics concerning non-art music contained information about the song, its original version, its remake etc.

Concerning art music, composers were included in the artistic period in which they worked, characteristics further contained references about typical means of expressive compositional language of composers, their creative periods and their significant works of art were also mentioned. After these, there followed a brief characteristics of specific music composition, its tonality, respectively for which occasion the artwork was composed.

For the research of musical preferences of university students 2015 there were selected 10 music samples of art music that were representative sample of the major art movements of twentieth century music. For introduction of each individual composition was, similarly to previous researches, used characteristics of music samples. However, a significant innovation was creation of more detailed **formal analyzes**, which have an informative function and introduce the selected compositions to readers in greater depth.

Selected music samples were presented at first as verbal characteristics. These characteristics introduce the authors of selected compositions, compositions themselves and their contents. Then the compositions are included in the art styles in the context of twentieth century music. Aspects that are typical for these artistic styles are also taken into account.

Formal analyzes were developed on the basis of detailed listening to music samples, reading scores, and finding connections between separate parts of the compositions. The analysis revealed the structure of music samples – their musical form, scheme of separate parts, areas of single objects, layout of the bars, proportions and also dynamics and instrumentation were taken into account.

Then the schemes of musical analyzes were transferred into a graphical representation using tables and graphs. According to Miloš Hons *“graphical representation of a form, structure and other parameters of musical structure form an important part of the analysis. Visualization allows to represent and express what would otherwise have to be described verbally in a long and complicated manner.”*²

The tables show the progress of the timeline after fifteen seconds. The values of motion and dynamics are given a numerical scale from 1 to 10. The scales were designed on the basis of stratification from the weakest dynamics (pppp) to the strongest one (ffff), and the slowest metre (M.M.40-59) to the fastest one (M.M. 220-240). Numerical designation was designed especially with regard to the possibility of transmission of specific values into the graphs. An important figure in the tables is a deviation from the time, which accurately reflects in seconds the beginnings of new parts, and therefore specifies more accurately colour-coded parts, of which graphical representation is bound to fifteen second intervals of the timeline. The table also indicates the layout of the bars, metre and tempo. Tempo values are given in letters: h for half note, q for quarter note and e for eighth note.

Based on the tables, which primarily fulfil the function of clarity, detailed line graphs were created, which visually show the time course of each composition. Time course is shown on the axis x and two dashed lines shown on the axis y show the course of movement and dynamics. Sample of a table and a graph is shown in the Appendix.

The research from 2015 also brings the innovation that was in the context of musical research at the Music Department of the Faculty of Education of Masaryk University used for the first time. Thanks to modern computer technologies it was possible to record **the average time of the listening, modus** (the second at which the highest number of respondents ended the listening), **median** (middle value between the periods of listening of all respondents, respectively, it shows time of the listening, behind which just a half of the respondents continued listening) and also **the most frequent interval of finishing the listening**.

² HONS, Miloš (2010). *Hudební analýza* [Musical Analysis]. Praha: Togga. p. 209.

The original idea was the question whether the structure of a musical composition could affect the time of finishing the listening by respondents. However, the research has shown that respondents were finishing listening to music independently on the formal structure of the compositions. Most of the respondents used the opportunity to stop the listening to music samples earlier and only a small percentage of respondents listened to the samples to the end (values ranged from 2.71 % to 13.15 %). Most of the respondents were finishing the listening soon after the beginning of the sample and their numbers tended to decrease gradually - it is evident that rather the order of music samples had an influence on finishing the listening than formal structure of the compositions.

The average length of listening to the samples was from 66 to 153 seconds and depended primarily on the length of the composition and on the attitude of respondents. The longest average length of listening was recorded at Debussy, the first music sample. On average respondents were also listening for a long time the samples by Berg and Bartók, the shortest average length of listening was recorded at Schönberg, Stravinsky and Hindemith.

Another recorded statistical category was the median of the listening, which ranged between 27 to 94 seconds. On average the median was in the middle of the average length of listening to the samples. While listening the samples by Janáček, Schönberg and Hindemith, even a half of respondents finished the listening in the first 30 seconds. These results are further illustrated by the statistic category of the most frequent interval of early finishing of listening, which at the majority of the samples ranged from the 11th to 20th second. At the samples by Bartók and Berg, this interval ranged between the 21st and 30th second. Bartók's *Music for Strings, Percussion and Celesta (4th movement)* was rated as music sample in most positive manner, when 26% of respondents chose the option "I like the listening".

With the music sample by Berg the cause of later finishing of the listening is not so clear – there could only be offered a presumption that after emotionally charged music sample by Penderecki *Threnody to the Victims of Hiroshima*, which was received the most negatively by the very highest percentage of respondents, the calm music sample by Berg's *Violin concerto* could be a pleasant change for listeners. With its most frequent interval of early finishing of listening, the music sample by Debussy differs completely – it was finished by the highest number of respondents between the 61st and 70th second. This interval of early finishing of listening shows a relatively high value, which may be caused by the fact that Debussy's music sample occupied the first position in the sound questionnaire.

The modus of the length of listening at the majority of music samples coincided with the very last second of the composition, only with the samples by Penderecki and Schönberg

the number of respondents finishing the listening was predominant on the 17th, respectively 13th second. The results of these two samples correspond to the attitude of the respondents - these samples were among those with the highest number of negative attitude: with the sample by Penderecki 79% of respondents stated "I hate the listening", with the sample by Schoenberg it was 42%.

The influence of music education of respondents have not been found with the category of listening to the samples to the end, in this case all subgroups according to musical education had very similar results. However, the influence of music education was evident at the average time of the listening – the higher musical education respondents had, the longer their listening was. This relationship was also confirmed by the results of the median and the most frequent interval of early finishing of listening. The influence of music education has also been found with the range of values of the average length of listening to music samples – the higher musical education respondents had, the slightly more differentiated their approach to music samples in terms of the length of listening was. Concerning also the distribution of finishing the listening to music samples by respondents from different subsets the influence of musical education appeared - the higher musical education respondents had, the more equal the finishing of listening to individual music samples was.

Results related to musical education of respondents also supports the statement by Marek Franěk, who in his book *Music Psychology* within the chapter called *Time in Music* talks about the effects of musical experience on the tempo changes in music: "*The knowledge gained from many experimental studies reveal that musicians are able to distinguish slight tempo changes better than non musicians. Musical experience leads to a significant improvement in sensitiveness for the perception of music pace.*"³ Musical education of respondents therefore affected the results of the statistics of time of the listening.

Graphical representation was also designed for statistics of time of the listening. Because it was found that time of finishing the listening of respondents was not directly linked to the structure of musical compositions, graphical representation has been simplified and the original graphs were eliminated to the timelines. The values of the average time of the listening, modus and median are shown using different types of arrows that indicate accurately a specific second on the timeline, at which the listening was finished. Dashes show the most frequent 10- seconds-interval of early finishing of the listening. For the full set and

³ FRANĚK, Marek (2007). *Hudební psychologie* [Psychology of Music]. Praha: Karolinum. p. 107.

different types of music education were used colours that are clearly indicated in the legend under the timelines. Sample timeline is shown in the Appendix.

Graphical representation of formal analyzes helps readers to understand the structure of selected music compositions that were used within the research of musical preferences in 2015. Tables and graphs clearly show the musical scheme, internal structure of the compositions and two vertical lines show their temporal and dynamic course. Timelines show in a logical way the time of finishing the listening, clarify the information concerning the results of statistics of time of the listening and allow the reader to observe individual categories of the time of finishing the listening always within a particular composition. In conclusion it is worth to note that *"music is an art progressing in time"* and *"time is its inherent fundamental dimension"*⁴

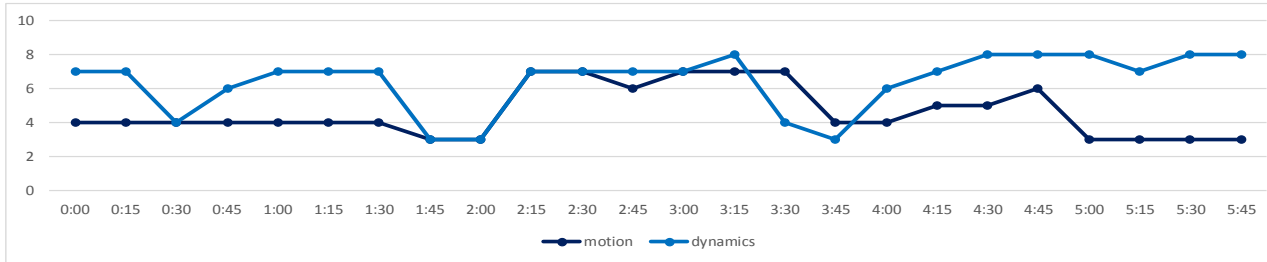
Within this research, graphical representation of analyzes of individual compositions and timelines fulfil primarily the function of clarity, transparency and comprehensibility.

⁴ FERKOVÁ, Eva (2011). *Tektonika a dynamizmus v hudbě* [Tectonics and Dynamism in Music]. Bratislava: AEPress, p.7.

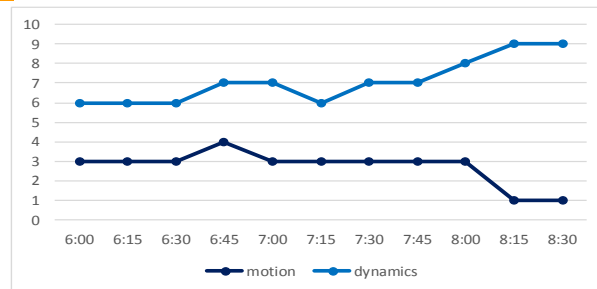
Appendix – sample of tables and graphs – graphical representation of formal analysis

Graph 5: Leoš Janáček: Taras Bulba (3rd movement „The Prophecy and Death of Taras Bulba“)

0:00-6:00	axis x	time [min:s]	0:00	0:15	0:30	0:45	1:00	1:15	1:30	1:45	2:00	2:15	2:30	2:45	3:00	3:15	3:30	3:45	4:00	4:15	4:30	4:45	5:00	5:15	5:30	5:45	
	axis y	motion	4	4	4	4	4	4	4	3	3	7	7	6	7	7	7	4	4	5	5	6	3	3	3	3	
	axis y	dynamics	7	7	4	6	7	7	7	3	3	7	7	7	7	8	4	3	6	7	8	8	8	7	7	8	8
deviation from the time (axis x)												2:05						3:32		4:01			4:38				
		object	A									B						C		D			E				
		bars	1 - 51									52 - 128						129 - 140		141 - 165			166 - 230				
		metre	3/4							3/2 (44)	2/8	3/4 (87)	2/4 (97)			2/2 (123)	4/4 3/4 (133)	3/8	2/8 (159)		3/2				6/4		
		tempo	q - 92								h - 72		q - 80		q - 80							h - 80				q - 80	



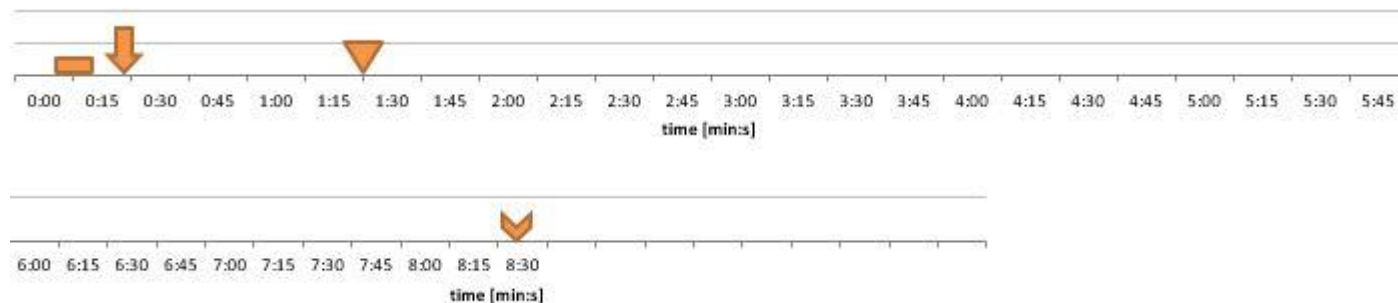
6:00-8:45	axis x	time [min:s]	6:00	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30
	axis y	motion	3	3	3	4	3	3	3	3	3	1	1
	axis y	dynamics	6	6	6	7	7	6	7	7	8	9	9
		deviation from the time (axis x)											
		object	E										
		bars											
		metre										3/2 (226)	
		tempo										h - 80	



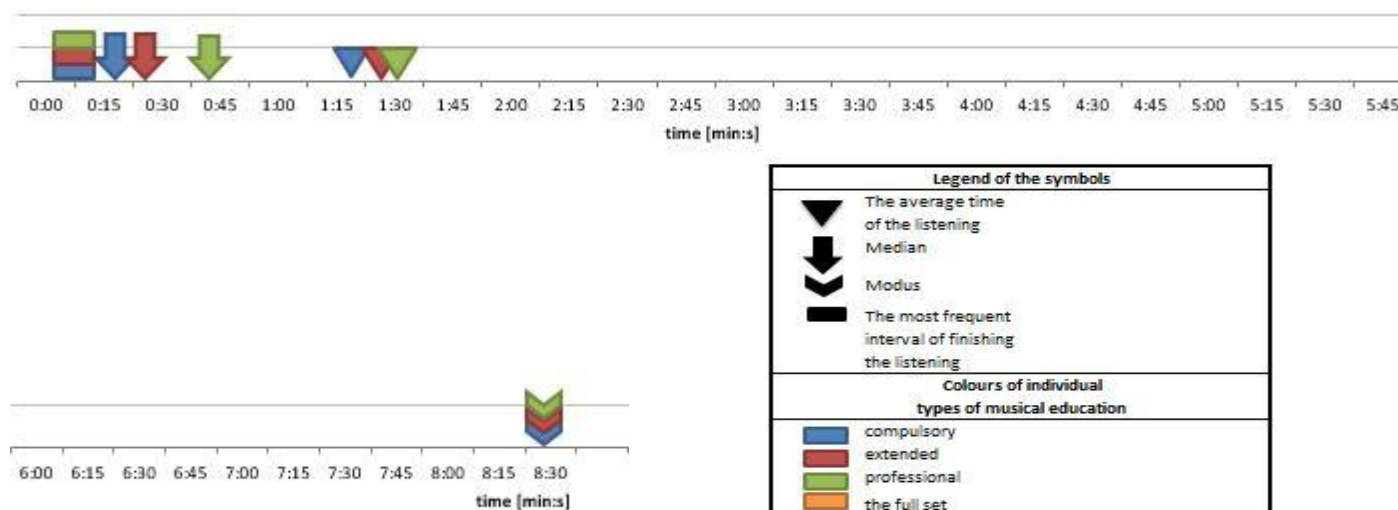
Dynamics table	
Scale	Dynamics
10	ffff
9	fff
8	ff
7	f
6	mf
5	mp
4	p
3	pp
2	ppp
1	pppp

Motion table	
Scale	M.M.
10	220-240
9	200-219
8	180-199
7	160-179
6	140-159
5	120-139
4	100-119
3	80-99
2	60-79
1	40-59

Timeline of time of the listening 5a: Leoš Janáček: Taras Bulba (3rd movement „The Prophecy and Death of Taras Bulba“) – the full set of respondents



Timeline of time of the listening 5b: Leoš Janáček: Taras Bulba (3rd movement „The Prophecy and Death of Taras Bulba“) – according to musical education



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Preferences of Professionally Musically Educated Respondents in Art Music

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Abstract: This paper discusses the musical preference, tolerance and identification of the Czech university students with a professional music education. It focuses on art music of the 20th century and earlier periods.

Keywords: preference, tolerance, identification, art music, professional educated respondents

This paper aims to discuss mainly on art music preferences, but also tolerance and related aspects in terms of people with professional music education in the Czech Republic. The starting point are two researches, their data are confronted. The first is this year's (2015) research Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century (next only research 2015).¹ It discusses among other things by preferences, tolerance and identification of respondents the said group, which consists of professionally educated subset of respondents. In the sound questionnaire were included this excerpts: Claude Debussy: La Mer (The Sea) (part 3), Béla Bartók: Music for Strings, Percussions and Celesta (part 4 Allegro molto), Igor Stravinsky: Symphony of Psalms (part 1), Bohuslav Martinů : IV. Symphony (Part 1), Alban Berg: Violin Concerto (part 1), György Ligeti: Atmosphere, Leoš Janáček: Taras Bulba (Part 3, "The Prophecy and Death of Taras Bulba"), Krzysztof Penderecki: Threnody to Victims of Hiroshima, Arnold Schönberg: A Survivor from Warsaw, Paul Hindemith: Symphonic Metamorphoses on The Topic of CM von Weber (part 4).²

The second source is the research of 2014 Research of Musical Preferences of University Students in Selected Countries of The World, in The European Union and The Czech Republic (next only research 2014).³ It found out first of all preferences, tolerance and

¹ CRHA, Bedřich at al. (2015). *Postoje vysokoškolských studentů v České republice k umělé hudbě prvních dvou třetin 20. století* [Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century]. Brno: Masarykova univerzita. 248 pp. ISBN 978-80-210-8089-8.

² Analyzes are available in the same publication.

³ CRHA, Bedřich et al. (2014). *Výzkum hudebních preferencí vysokoškolské mládeže se vybraných státech světa, ve státech Evropské unie a v České republice* [Research on the Musical Preferences of University Students in Selected Countries of the World, in the European Union and the Czech Republic]. Brno: Masarykova univerzita. 550 pp. ISBN 978-80-210-7559-7.

the ability to identify the genre by using multiple short demonstrations. Among them were eight excerpts of art pieces: Antonín Dvořák: Symphony no. 9 in E Minor "From the New World" (part 4), Josef Mysliveček: Abraham and Isaac, Ludwig van Beethoven: Egmont, Claude Debussy: Sea, Franz Schubert: song The Bum, Leoš Janáček: 2nd String Quartet "Intimate Letters" Jan Dismas Zelenka: Requiem in D Minor, Wolfgang Amadeus Mozart: Symphony in C Major "Jupiter" (part 4). Six of them are from eras before the 20th century. It could be described as "classic". Two of them are from the 20th century.

In the case of Debussy were both researches used examples of the same piece, but for the sake of completeness I state both of them (next for distinction only Debussy 2014, Debussy 2015). Both researches include different pieces of the work of Leos Janacek (next for distinction only Janáček 2014, Janáček 2015).

By combining data from the two researches were created following tables and graphs. Their aim is to compare attitudes of professionally educated Czechs to art music of the 20th century and before the 20th century - "classic". In the research of 2014 answered 135 Czech professional music educated respondents. In this year research 2015 responded in the same category 98 respondents (about a quarter less). Values are given only in relative frequency.

Preference

In the following graph of average preference we can see that art pieces of both researches prefers average 46% of Czech professionally music educated respondents. This number is not too flattering for art music. Look for the next two columns offers us an explanation. While examples of 20th century art music likes 37% of professionally educated respondents, in the case of older styles it is almost double - 65%. It seems that respondents can better understand and appreciate the aesthetics of older styles than styles of the 20th century.

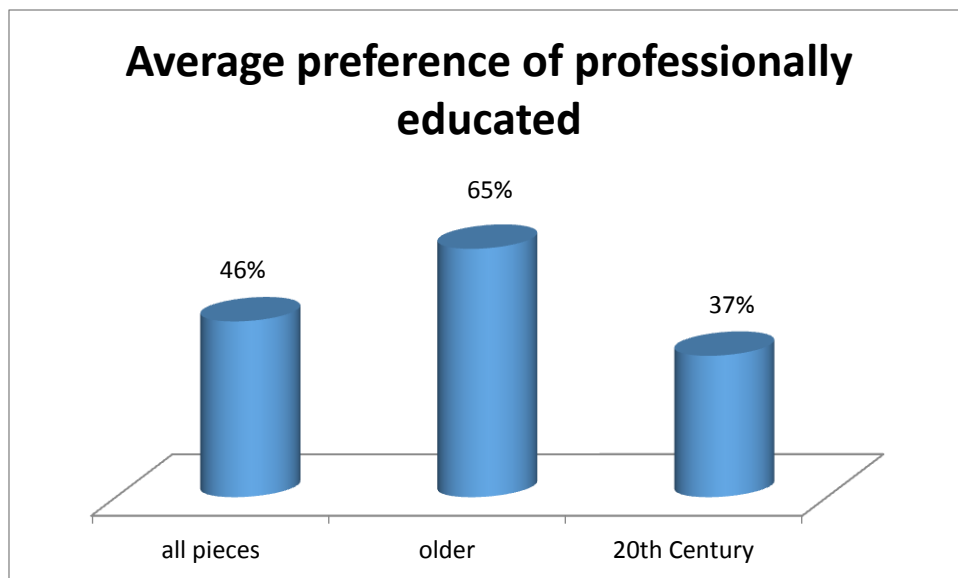
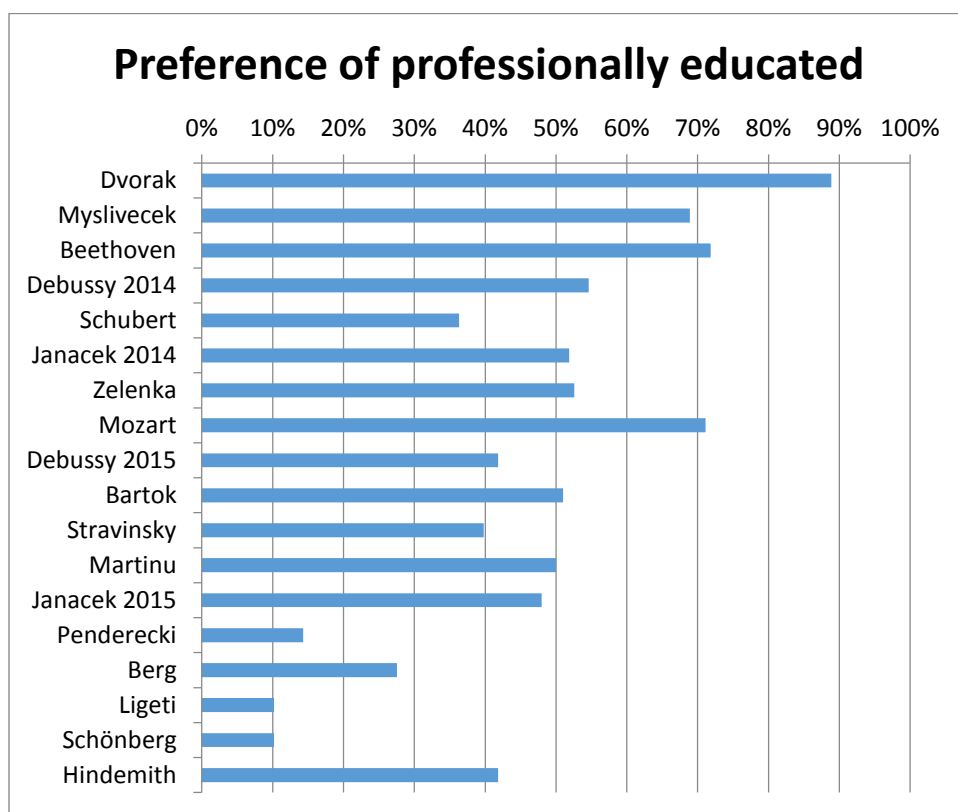


Diagram Preference of professionally educated shows the percentage of preferences for individual examples. It is clear that it confirms the above-said argument. We see that the most successful examples had close in era of classicism - Dvořák (classical-romantic synthesis), Beethoven, Mozart and Mysliveček.



Better are the differences between the examples shown in the following table, which shows a preference ranking of the most popular to least popular. About possible reasons for

the popularity of Dvořák had already written enough.⁴ Around 70% of respondents liked listening to classicism, which apparently still has much to offer. Interestingly, the other partitions around 50% occupied except baroque piece of Zelenka examples of classical music branch of the 20th century representing the styles like Impressionism, neofolklorism, neoclassicism - Debussy, Janáček, Bartók, Martinů. This begs the question, how important common features of these styles could have a baroque Zelenka.

Moreover is for us strange the difference in positioning of the two examples of Debussy (about 12% dispersion). It is not striking, but still noticeable. Both examples of Janáček's work reached a similar preference.

Ranking	Piece	Relative frequency
1.	Dvořák	88,89%
2.	Beethoven	71,85%
3.	Mozart	71,11%
4.	Mysliveček	68,89%
5.	Debussy 2014	54,63%
6.	Zelenka	52,59%
7.	Janáček 2014	51,85%
8.	Bartók	51,02%
9.	Martinů	50%
10.	Janáček 2015	47,96%
11.	Debussy 2015	41,84%
12.	Hindemith	41,84%
13.	Stravinsky	39,80%
14.	Schubert	36,30%
15.	Berg	27,55%
16.	Penderecki	14,29%
17.	Schönberg	10,20%
18.	Ligeti	10,20%

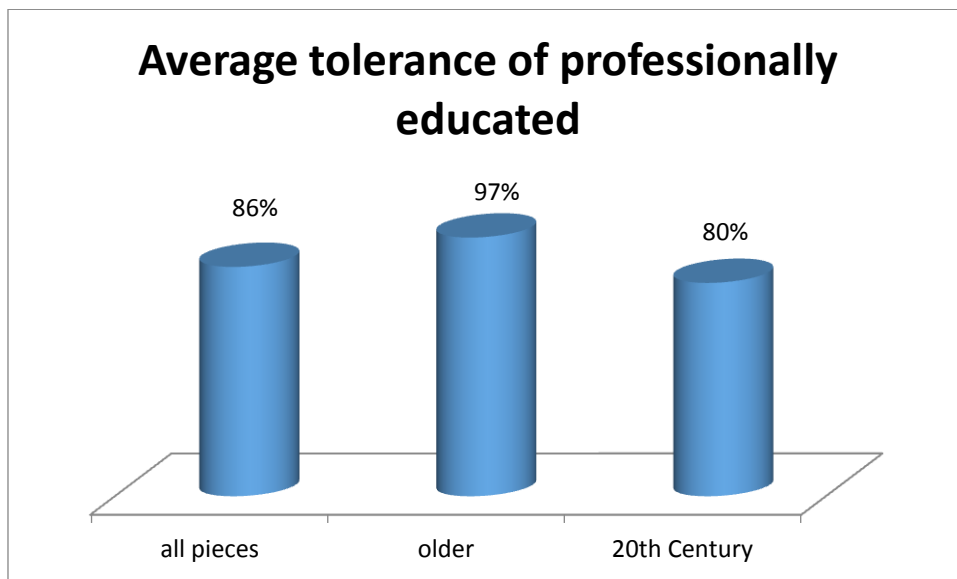
When looking at the lower end of the table, On the contrary, we see, when looking at the lower end of the table, a representatives of the so called avant-garde branch of the art music of

⁴ Ibid., p. 245.

20th century. Least preferences gained Ligeti and Schönberg. Penderecki is similar. The most preferred example of the avant-garde branch was Berg with about 28% of the respondents.

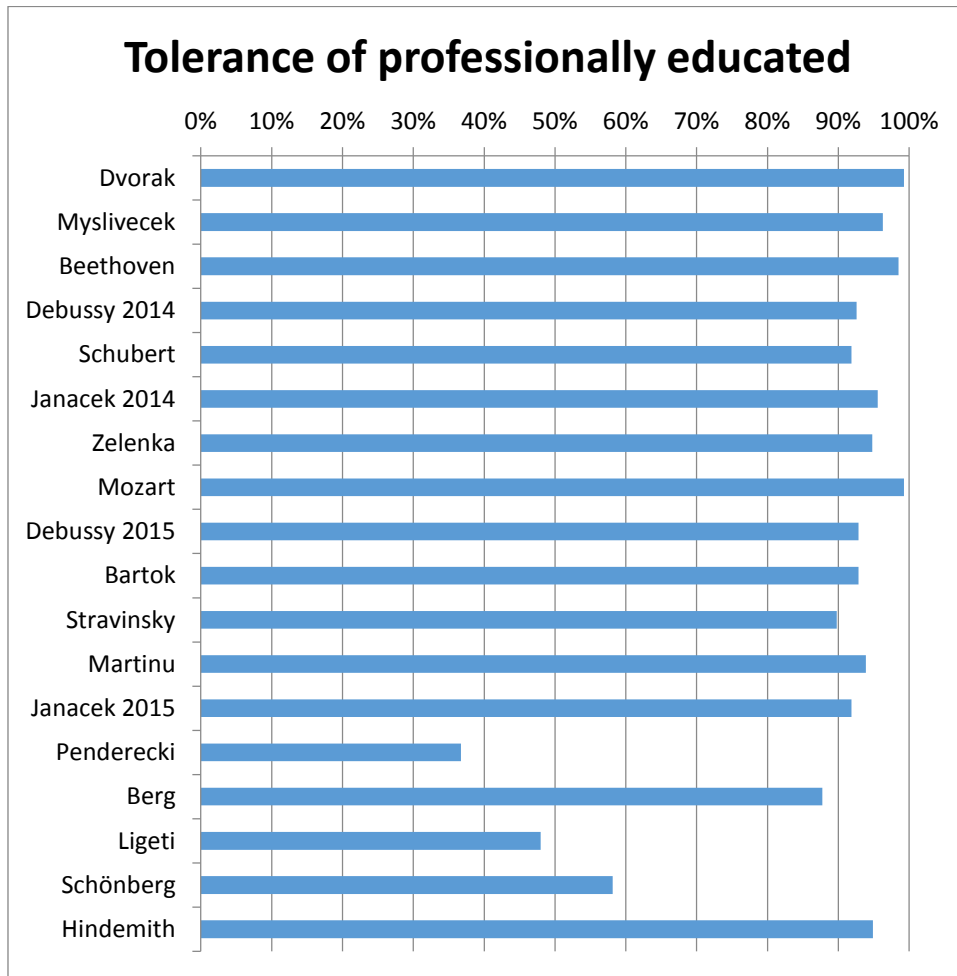
Tolerance

Another interesting indicator except preference is tolerance, which is in the spirit of these researches conceived as the sum of preferences and neutral stance. Like in previous researches has tolerance rather high values. We can make sure of that in the graph below of average tolerance. All examples are tolerated by an average of 86% of professionally educated respondents. Compared preferences is this number almost doubled. Average tolerance of styles before the 20th century 97% can be taken as practically absolute, so almost any piece of classical music before the 20th century is by professionally educated tolerated. But the music of the 20th century is tolerated by relatively high percentage of respondents too - 80%.



In the following chart Tolerance of professionally educated, we see that the tolerance in nearly all examples is above 90%, or slightly below. This applies to all older styles and classical branch and even the example of Berg reaches here. From this we can conclude that professional musically educated people tolerate almost any art music. The difference is the proportion of preference and a neutral stance. Examples of classicism and Dvorak have a major share of preference. For examples of classic branch of the 20th century and Zelenka will share of a neutral stance increases (see above). This may be due to the fact that these styles are indeed close to classicism, but also challenging for listeners and the professionals

too. A significant proportion of a neutral stance at a high tolerance is in the case of Hindemith.



The advantage of the tolerance data is that it easily can derive a negative attitude towards a example. It is not surprising that these are examples of avant-garde branch. Professionally trained musicians do not like most Penderecki (63%), Ligeti (52%) and Schönberg (42%).

From the above we can conclude the hypothesis that professionally trained musicians appreciate in particular the development of classical music from old music, Baroque, Classicism and Romanticism seeking to the classic branch of music in the 20th century. The avant-garde branch is known, but the attitude to it is rather negative. They could take it even as the threat of development.

In the ranking of tolerance we see once again an example of Zelenka surrounded by examples of classical branch of the 20th century. Unfortunately, we have available to only one example of Baroque, but in its place we can find connections with a penchant for "old music" in the 20th century that continues today.

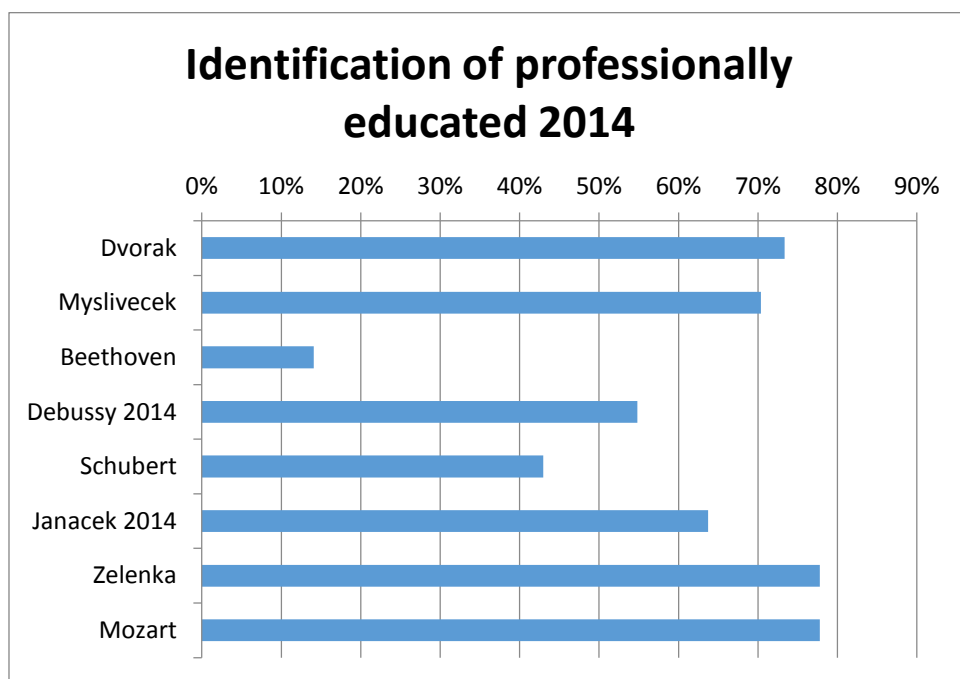
Ranking	Piece	Relative frequency
1.	Dvořák	99,26%
2.	Mozart	99,26%
3.	Beethoven	98,51%
4.	Mysliveček	96,30%
5.	Janáček 2014	95,56%
6.	Hindemith	94,90%
7.	Zelenka	94,81%
8.	Martinů	93,88%
9.	Debussy 2015	92,86%
10.	Bartok	92,86%
11.	Debussy 2014	92,59%
12.	Schubert	91,85%
13.	Janáček 2015	91,84%
14.	Stravinsky	89,80%
15.	Berg	87,75%
16.	Schönberg	58,16%
17.	Ligeti	47,96%
18.	Penderecki	36,74%

Identification

Both researches also consider the question of identification of hearing music. In the researches was this issue taken in a different way, therefore the data cannot be easily compared as in the case of preference and tolerance. Still, it is appropriate to take account of this issue. The research from 2014 took identification as recognizing the genre or style. In the case of art examples respondents could choose one of the answers: Baroque, Classicism, Romanticism, Impressionism, classical music of first half of the 20th century (for the example of Janáček).

In the following diagram and related table with ranking we see the correct identification of genre or style of respondents with a professional music education. Most successfully identified (over 70%) were examples Zelenka, Mozart, Dvořák and Mysliveček. Both examples of the classic branch of the 20th century (Janáček 2014, Debussy 2014) were

identified with only a little worse results (64%, 55%). This corresponds to the results of the preference of classic styles and classical branch. Beethoven's Egmont was identified very bad for stylish ambiguity, as was said before.⁵



Ranking	Piece	Relative frquency
1.	Mozart	77,78%
2.	Zelenka	77,78%
3.	Dvořák	73,33%
4.	Mysliveček	70,37%
5.	Janáček 2014	63,70%
6.	Debussy 2014	54,81%
7.	Schubert	42,96%
8.	Beethoven	14,07%

Research from 2015 was not based on the identification of style, but the author. Evaluated were attempts to identification and also correct identification. For these reasons, the data is slightly lower than the compulsory identification of style in 2014.

Most respondents attempted to identify the piece of Penderecki (43%), which could be related to the fact that it is a very famous work. At least the respondents attempted to identify

⁵ Ibid., p. 252.

the piece of Hindemith (26%), probably because it was last in the questionnaire. Most respondents correctly identify Ligeti (32%) and least Debussy and Hindemith (14%).

The smallest difference between an attempt to identify and correct identification was in the case of Ligeti (difference of 3%, for most it was a certainty), then Janáček, Berg and Schönberg (a difference of 8%). Conversely, the biggest difference of 26% was in the case of Debussy.

Of these factors, it is clear that professionally trained musicians have given an overview of the avant-garde branch, are educated about it and based on the auditory analysis of the examples proved much easier to identify than those examples of classical branch. They could, however, some examples know, other not.

	attempts to identify the authors of pieces	correct identification of the authors of pieces	difference
Debussy 2015	39,80%	14,29%	25,51%
Bartók	40,82%	22,45%	18,37%
Stravinsky	34,69%	23,47%	11,22%
Martinů	31,63%	20,41%	11,22%
Janáček 2015	31,63%	23,47%	8,16%
Penderecki	42,86%	30,61%	12,25%
Berg	36,73%	28,57%	8,16%
Ligeti	34,69%	31,63%	3,06%
Schönberg	36,73%	28,57%	8,16%
Hindemith	25,51%	14,29%	11,22%

Conclusion

The Czech professional musically educated respondents prefer more classic styles of art music, especially classicism, than art music of the 20th century. From that they prefer the so-called classical branch, while the avant-garde branch they do not like, but they can better identify it and are educated about it. It is probably too rational for them, so in its musical-aesthetic dimension may lose. It is also questionable, considering the higher preferences of classical branch in the 20th century, why is its identification generally worse. If its preference does not change or grow over time, this points to the need to give it more space in education, because then it would probably be a basis for further development of European music.

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The Influence of Music Education in Results of a Research into Attitudes of University Students in the Czech Republic to the Classical Music of the First Two Thirds of the 20th Century

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Abstract: The contribution presents results of a research into attitudes of university students in the Czech Republic to the art music of the first two thirds of the 20th century, which was carried out in 2015. In terms of the effectiveness of music education the research revealed interesting facts related to the level of music education that the respondents received.

Keywords: music preferences, music education, Czech Republic, art music, art music, 20th century

In a series of research activities of the Department of Music at the Faculty of Education of Masaryk University are new results of the research which was carried out in this year, i.e. 2015. It is a research on the attitude of university students in the Czech Republic to the art music of the first two thirds of the 20th century. The aim of the research was to find out how much college students know the music of this period, whether they are able to correctly identify selected samples and to what extent they prefer or tolerate the music of this period. The research was conducted through an audio questionnaire which contained a battery of ten selected music samples, including works from the period between 1905 and 1961. The listening composition of selected samples contained works of so called artistic branch composers such as Bartok, Debussy, Hindemith, Janáček, Martinů and Stravinsky. The listening composition of so called avant-garde branch was represented by extracts from works by Berg, Ligeti, Penderecki, and Schoenberg.

The main group of respondents was formed by students of all universities in the Czech Republic. From April to July 2015 the audio questionnaire was opened by 5042 students, less than a half of whom managed to complete the questionnaire (2216). The dominating age category of those who completed the questionnaire consisted of students 21 to 30 years old, a total of 75.46%. The second largest group was formed by students under 20, accounting for nearly 15%. The remaining 10% consisted of respondents over 30.

A factor which significantly affected the results of the research was the degree obtained in music education. Respondents could choose one of the following three options:

elementary music education (primary, secondary), extended music education (music school and other music education), professional music education (Conservatory, AMU, JAMU, FOU). More than a half of the respondents received elementary music education, 58.38%. Extended music education was received by 37% and professional music education by 4.40% of the respondents.

The findings of the research are structured in the following way: the first part shows responses of the whole group of students. The next part presents responses of individual subgroups according to received music education, and finally a detailed analysis of responses recorded at each music sample is made for the whole group as well as for individual subgroups. Individual chapters contain the interpretation of the results that reveal the *attitudes* of respondents to the music samples, the reasons for the *early termination of listening*, and also to what extent and how successfully the respondents managed to *identify the authors* of music samples. The very last section is a chapter summarizing *statistics of time spent on listening* to music samples.

In terms of the effectiveness of music education, I would like to present results which brought very interesting facts in relation to different levels of received music education, concentrating particularly on students with elementary and extended music education.

Respondents in all subgroups had the opportunity to express their *attitudes* to each sample on a three-level scale: “I like listening”, “I don’t mind listening” and “I hate listening”. From the results in categories of received music education it is clear that students with professional music education quite significantly dominate in the classification of positive and neutral attitude towards the given samples. Another fact that is apparent from the data in the table is that the values in the categories of elementary and extended education are consistent.

	respondents' attitude towards music samples			
	positive attitude	neutral attitude	tolerance	negative attitude
elementary music education	13,20%	59,98%	73,18%	26,83%
extended music education	19,23%	56,52%	75,75%	24,24%
professional music education	33,47%	45,20%	78,67%	21,33%

A special classification called “tolerance to the listened music” is determined by a sum of values in the positive and neutral attitude classifications. The resulting values in the

tolerance classification, as they are interpreted in this research paper, seem to look idyllic and in the context of results contained in other chapters do not appear completely unfavourable: *"art music of the 20th century is in no way rejected by a large percentage of respondents, on the contrary, it can be said that the majority of respondents can listen to this type of music with no objections, some of them even with favour"* (CRHA 2015, p. 72).

In the background of these favourable results stands quite an extreme opinion expressed on the three-point scale by the option "I hate listening", which indicates a complete resistance. Another subjective hypothesis for possibly distorted data is so called verbal conformism, when respondents either consciously or unconsciously inclined to the option "I don't mind listening" instead of "I hate listening". The manifestation of anticonformity is a conflict phenomenon. The respondents naturally preferred their better selves choosing what they should or want to be like, anonymously adapting, and choosing a neutral response.

In the context of music preferences of university students there is a parallel between two examples selected for this research, which were also included in the battery of music samples for a research in the field of music styles and genres in the art music from the Baroque to the 20th century and in the popular music of the 20th and 21st centuries. The sample is from Debussy's work called *La mer (The Sea)*, which is one of the most frequently played works.

The following table reveals the attitude of university students in the Czech Republic to this music sample. For practical reasons, the categories of respondents who have completed general music education at primary and secondary schools are merged, because the main group of respondents in 2012 was divided into four subgroups according to the level of received music education (elementary, secondary, extended, and professional) (CRHA 2012, p. 177). When comparing the results of the two years, the decrease in the negative attitude and the increase in especially the neutral attitude is evident in all subgroups according to music education. There is also a slight increase in the categories of respondents with elementary and extended music education in the classification of a positive attitude to the music sample.

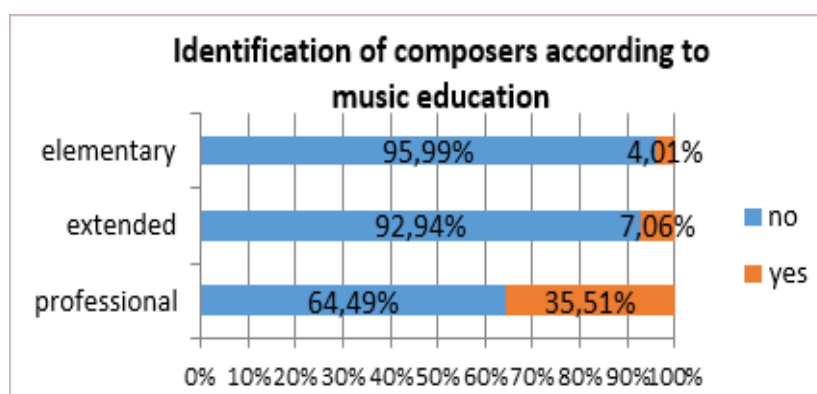
Debussy		attitude to the music sample					
		positive attitude		neutral attitude		negative attitude	
		2012	2015	2012	2015	2012	2015
music education	whole group	19,95%	21,42%	58,61%	67,70%	21,44%	10,98%
	elementary	15,84%	16,95%	59,42%	69,81%	24,73%	13,24%
	extended	22,70%	26,00%	64,89%	66,10%	12,41%	7,90%
	professional	50,49%	41,84%	39,81%	51,02%	9,71%	7,14%

The unity in the selection of music samples in both surveys was reflected also in the choice of composer Leoš Janáček. In 2012, the respondents listened to the music sample from String Quartet No. 2 *Listy důvěrné* (*Intimate Letters*) where the folklore tendencies mingle with expressionist tendencies. The inspiration by Eastern European culture *Proroctví a smrt Tarase Bulby* (*The Prophecy and Death of Taras Bulba*), the third part of the symphonic poem *Taras Bulba* was purely neo-folklore.

In the table below, a decrease in positive attitudes among respondents with elementary and extended music education is evident, while the values of neutral attitudes in the same categories of respondents have increased. These facts actually slightly reflect the intensification of negative attitudes among respondents with extended and professional music education.

Janáček		attitude to the music sample					
		positive attitude		neutral attitude		negative attitude	
		2012	2015	2012	2015	2012	2015
music education	whole group	26,37%	18,98%	56,49%	66,11%	17,14%	14,91%
	elementary	22,33%	14,24%	57,68%	68,34%	31,08%	17,41%
	extended	32,62%	22,96%	57,09%	65,25%	10,28%	11,79%
	professional	43,69%	47,96%	50,49%	43,88%	5,83%	8,16%

During listening to music samples the respondents could try to identify the composer of the piece of music. The *Identification of composers* presents the ratio in the level of music education when the respondents either tried or did not try to identify the authors of the music samples. The resulting values are comparable in the categories of respondents with elementary and extended education.



From the number of attempts to identify the author, only 0.99% of the respondents with elementary music education succeeded in correct identification of the authors. It means that from the total number of respondents in this category (1293.7) approximately 13

respondents managed to identify the authors. A similar situation was in the category of respondents with extended music education. From the total number of respondents in this category (824.1) only 1.65% of the respondents managed to identify the authors of the music samples, which represents 14 successful attempts.

Another chapter called *Statistics of listening time* analyzes data related to the length of listening to the music samples. Most of the respondents did not listen to the music samples to the very end. Consistent values occur in all subgroups determined by music education. Only 6% of the respondents finished listening. One of the aspects of the statistics of listening time was the most common length of the listening time (how soon the respondents stopped the samples). The resulting values of this aspect again confirm the distinction of the category including respondents with professional music education. The most common length of listening in this category is between 21 and 30 seconds. Respondents in categories of elementary and extended education mostly finished listening after 11 to 20 seconds of the running time.

When the respondents finished listening to music samples early, they were asked to choose one or more *reasons for early stopping*. The respondents could choose from seven options (it is enough to give only shortened names of the reasons): knowledge, disinterest, time, difficulty, distance, interpretation, another reason. The option “another reason” provided the possibility of stating own reasons for not finishing the listening to the end. In all categories determined by music education, approximately 80% of the respondents stated the reason for early stopping.

The following table shows values for individual reasons for early stopping of listening in selected categories according to music education. The resulting values (the selection of reasons) in individual categories determined by the music education can be divided into two categories. The first category combines the reasons which the respondents from all subgroups selected most frequently – time and disinterest.

	reasons for early stopping of listening						
	time	disinterest	interpretation	distance	difficulty	knowledge	another
elementary music education	49,88 %	34,30 %	11,02 %	12,35 %	8,43 %	2,91 %	6,74 %
extended music education	56,00 %	30,44 %	9,61 %	7,01 %	8,22 %	3,71 %	9,34 %
professional music education	43,96 %	20,05 %	4,52 %	4,25 %	6,51 %	25,10 %	10,76 %

The second category consists of reasons which show low percentage. Generally it can be said that the resulting values of individual reasons for early stopping reveal a high level of consistency. Exceptions can be seen in the values of respondents with professional music education, in the frequency of selecting the reason “knowledge” (“I know the music sample”) and also “indifference” (“The sample did not appeal to me”). The former reason was reported significantly more often and the latter less frequently than in other subgroups.

Results of attitudes of university students in the Czech Republic presented in the four chapters reflect the reality and thanks to their homogeneity the results facilitate the final summary. Positive and to a certain extent expected results have been confirmed by the respondents with received professional music education. Their results are distinctly demonstrated on their attitude to the music samples. The difference in the positive attitude between them and the respondents with elementary music education accounted for more than 20%. The results in *Identification of composers*, *Statistics of listening time* and *Reasons for early stopping of listening* in individual characteristics clearly distinguish the professionally educated respondents from the remaining subgroups.

Subjectively I consider consistent result values in groups of respondents with elementary and extended music education to be less positive. The anticipated resulting values, their ranking in the hierarchy of received music education, but especially in the category of respondents with extended music training was not confirmed in this research. Expressing the positive attitude, tolerance, neutral or negative attitudes in relevant subgroups differed only by an average of 3.66%. ¹The chapter summarizing the frequency and success of attempted identifications of the authors of music samples, as well as the results of the statistics of the listening time revealed no significant deviations. Reasons for early stopping of listening demonstrate in relevant subgroups of elementary and extended music education the difference of less than 5%, with a slight deviation in the reason “I do not have time to listen to the sample to the end”, where the resulting margin amounted to 6.12%.

The reasons that the respondents with elementary and extended education chose the least was the knowledge of the piece, although the most widely used textbook of music education for elementary schools written by Alexandros Charalambidis contains information about most of the composers who represented some of the dramaturgically selected compositional styles of the art music of the 20th century.

¹ positive attitude (6,03%), neutral attitude (3,46%), tolerance (2,57%) negative attitude (2,59%).

The difference in results of respondents with elementary and extended music education is in this specific reason less than one percent. Implicitly the question of the effectiveness of music education is facing the fact that the effect of extended music education is not significantly reflected in the results of the research. One of the widely popular workbooks of music theory written by Martin Vozar which is used for the 5th grade of music schools introduces students to six composers (Debussy, Bartok, Stravinsky, Janáček, Martinů, and Schoenberg), who also correspond to the dramaturgical selection of samples for the listening questionnaire used in this research. Also *Hudební nauka (The Music Theory)* written by Dagmar Lisá deals with several chapters of music history.

The results of the research into the perception of art music of the 20th century logically stem from the previous music experience of the respondents. Postmodern compositions require a considerable degree of education in music and history, where the rationale is more important than the emotional. The quality of music experience is a hindrance to understanding and accepting modern music as a whole.

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The Influence of Music Education of Czech University Students on Their Aesthetic Feelings and Taste of Music

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Abstract: The article deals with an influence of music education of university students on their taste in music. It seeks a relevance of receptive education when working with students educated in music. A sociomusicological survey, performing rating selected examples of both art- and non-art music by academic responders, was carried out at the Faculty of Education, Masaryk University in Brno, in 2014. An output from the survey is presented in brief.

Keywords: aesthetic feeling, art music, music education, musical genre, musical preferences, non-art music, Otakar Zich, psychological survey, receptive education, sociological survey, Vladimír Helfert.

This paper deals with the question of whether a research made by Department of Musical Education at the Faculty of Education of Masaryk University Brno confirms assumption that there is a direct dependence of taste in music and aesthetic feelings on a depth of musical education. The actual answer may seem a foregone conclusion but the constant attempts to suppress music education at both primary and secondary, but also primary art schools shows an alarming issue: It seems that majority of the society consider as marginal and irrelevant for human development. Research at the Pedagogical Faculty of Charles University in Prague realized in 2010 considered the Czech public music education for the least significant of the 17 mentioned school subjects. A development of aesthetic feeling and a sense of beauty was found unimportant, too.¹

Prominent Czech musicians and teachers from the early 20. century (eg. F. Hoffmeister, A. Cmíral, K. Hába, F. Waic etc.)² opposed to the trend of the decline of music education. It is somewhat paradoxical that 100 years earlier (at least until the end of the 18th century) the Czech lands were in Europe known for widespread musicality and the emphasis on music education in schools.

A significant Czech musicologist Vladimír Helfert presents in the 30s of the last century his concept emphasizing music education based putting emphasis on listening to

¹ CRHA, Bedřich et al. (2014). *Výzkum hudebních preferencí vysokoškolské mládeže ve vybraných státech světa, ve státech Evropské unie a v České republice* [Research on the Musical Preferences of University Students in Selected Countries of the World, in the European Union and the Czech Republic]. Brno: Masarykova univerzita. p. 520.

² LÝSEK, František (1963). *Musical Activity of the Youth* [Hudební aktivita mládeže]. Praha: SPN, p. 25.

music. *"The music depends on the continuous contact with the audience, which forms a resonant ground to whole development of music. Musical life without a receptive audience is simply doomed. ... The core of today's crisis are in the audience, which abandons music. The crisis is growing alarmingly. It manifests itself by a clear public dislike for art concerts, avoiding them and satisfying music demands in a non-art ventures. Solving the crisis of today's musical life and today's audiences lies almost solely in the issue of music education. The next generation of new, sensitive and musically intelligent audience can be created especially through this music education."*³ Vladimír Helfert therefore essentially defines the need for education to good musical taste, which has been mentioned about 20 years ago by Czech music esthetician and composer Otakar Zich. He also emphasizes the need for sufficient experience with first-rate music to being able to recognize it aesthetically well. *"Good taste is the one in which the perception ... (objectively) valuable works brings aesthetic pleasure, while worthless compositions don't. The opposite is true of bad taste. The taste is therefore obviously the ability to judge works of art, making claims to objective validity. However, taste develops with experience, i.e. with perception of works of art. Percieving (objectively) valuable artworks forms therefore a good taste, on the other hand perception of bad ones develops bad taste, or, as they say, spoils the taste. Poor, marred taste brings aesthetic pleasure by perception (objectively) priceless works of art. An aesthetic pleasure in itself cannot therefore serve as objective criterion when evaluating the artwork. The taste should be then developed by objectively valuable works, in order to be the next reliable valuation guide."*⁴

However, what musical works do we prefer today and how much is music education involved in refining our aesthetic feelings? What influence does the extended music education beyond the compulsory education?

To answer these questions, I relied on the results of the research the musical preferences of university students, which is on our department conducted under the leadership of doc. Bedřich Crha in 2014. The research evaluated responses of university students both from the Czech Republic and from many other countries. There were more than 27000 e-mails sent to 202 countries. More than half of questionnaires were opened (15421), but only 4094 students proceeded to realization and 2635 respondents completed it. A majority of this

³ HELFERT, Vladimír (1956). *Základy hudební výchovy na nehudebních školách* [Fundamentals of music education at non-musical schools]. Praha: SPN, pp.43-44.

⁴ ZICH, Otakar (1981). *Estetické vnímání hudby. Estetika hudby* [Aesthetic Perception of Music. Aesthetics of Music]. Praha: Supraphon, p. 219.

group consisted of respondents from the Czech Republic (1411), another large proportion of respondents were from countries of the European Union (1011) and 221 questionnaires were filled by members of other countries.⁵ As the analysis of the results arising from the responses of both Czech and foreign students would significantly exceed the scope of this article, I will continue to deal only with the evaluation of answers of respondents from the Czech Republic.

Music samples, intended for evaluation by listeners, have been chosen to cover "*for the most common music styles and genres of art music from the Baroque to the 20th century and non-art music of the 20th and 21st century*"⁶. 25 samples of non-art music and 8 samples of various art music have been chosen.

Let's see if there is a link between the level of musical education and selection of samples preferred by respondents from the Czech Republic. Increasing percentage can be observed from compulsory (primary and secondary) over the extended (elementary art schools) to professional education (conservatories, music academies). At first glance there is an apparent exponential growth curve regarding art music. Starting at 22% of students who completed only compulsory education within music education in elementary school, we get to 34% for those who received extended education at the primary school, and eventually there is a big jump among respondents with a professional music education.

Comparing the detailed results relating to individual examples, we can evaluate other interesting results. In my opinion, it is worth noting that the more were respondents educated in music, the more they prefer artistically valuable genres of non-art music, such as gospel, folk song or spiritual. Conversely preference to aesthetically questionable samples, such as disco, rap or hip-hop, with the extent of music education declined.

Finally, I can confirm the assumption stated in the beginning of this paper, that the higher are respondents educated in music, the more they prefer aesthetically valuable genres, and their interest is moved towards art music. Specifically, students with compulsory education preferred rather non-art genres, respondents with extended music education chose to approximately the same extent examples of non-art and art music. Professional musicians favoured art music substantially.⁷

⁵ CRHA, Bedřich et al. (2014) *Výzkum hudebních preferencí vysokoškolské mládeže ve vybraných státech světa, ve státech Evropské unie a v České republice* [Research on the Musical Preferences of University Students in Selected Countries of the World, in the European Union and the Czech Republic]. Brno: Masarykova univerzita, pp. 20-21.

⁶ Ibid, p. 24.

⁷ Ibid, p. 284.

Czech musicologist and esthetician Ivan Poledňák points out: "*Taste goes beyond the realm of art and relates to behavior and overall way of life.*"⁸ I am convinced that the neglect of education in general aesthetics, in our case regarding a sphere of music, has a negative effect not only within the individual musical skills and abilities, but is fundamentally reflected in the realm of emotions, moral, axiology, intelligence, etc. Many different psychological researches confirms this assertion (see eg. Mark Franěk⁹). I hope that the results of the ongoing studies in the past few years at the Faculty of Education Brno will contribute to raised interest of both the public and experts on the issues associated with the implementation of a particular form of music education.

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⁸ SEDLÁK, František a VÁŇOVÁ Hana (2013). *Hudební psychologie pro učitele* [Psychology of Music for Teachers]. Praha: Karolinum, p. 94.

⁹ FRANĚK, Marek (2007). *Hudební psychologie* [Psychology of Music]. Praha: Karolinum.

The Influence of Music Education on Music Preferences in the Czech Republic

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Abstract: This paper is introducing the outcomes of the author's diploma thesis, in which differences of music preferences depending upon music education were surveyed. Furthermore, an inquiry on the influence of Music education on the respondents' attitude towards art music was made. The findings are given into further context, compared to findings of the inquiry conducted by the Music Department of the Faculty of Education at Masaryk University.

Keywords: music, research, musical preferences, musical education

Music education, as well as Czech language, Maths, History, and Geography, is a part of elementary education of every student. Its goal is to develop interest in music, especially the artistic one, which performs aesthetic function. To understand this music and to be able to fully enjoy the artistic experience, one has to acquire certain knowledge of music, which should be conveyed by Music classes. If this condition is met, an individual gains not only receptive musical appreciation, but also active appreciation. An individual who is fond of music naturally tends to seek it and apply themselves to it. Active music appreciation is not the subject of compulsory Music classes, though. Its building up is the goal of elementary art schools¹ and similar institutions. Furthermore, music knowledge and abilities can be perfected at conservatories and Music universities.

The author is concerned with the influence of music education on music preferences in her Diploma thesis². The disposition of the thesis is research work and apart from the influence of music education on music preferences it is also investigating the effect of music education on relationship to art music. Apart from these key issues, it also investigates who has influenced the respondents' taste in music, what means they use to listen to music, how much time they spend by various kinds of listening, in what way they engage themselves with music, and how they benefit from these activities. The research was conducted by

¹ The elementary art schools are institutions in which students can attend music, dance, art, or literary-dramatic courses. Their goal is to perfect skills in these domains.

² HRBÁČOVÁ, A. (2014). *Vliv hudebního vzdělávání na hudební preference* [The Influence of Music Education on Music Preferences]. Diploma thesis. Brno: Masarykova univerzita, Pedagogická fakulta. 112 p. 7 p. appendices. Supervisor of the diploma thesis Bedřich Crha.

a questionnaire among individuals who are studying or have studied a university or conservatory. There are 174 respondents who have taken part in it, from whom 42 were men and 132 women, at the age of 19-39. The decisive aspect was their degree of music education. The body of respondents is divided into 4 groups. The subset of people with elementary music education consists of 23 respondents, 22 people with high school music education, 67 with further music education, and 62 professionals.

The respondents with elementary music education often claimed that they had no music education at all. This information, as well as data taken from another music-sociological surveys, imply that Music has very minor influence on making music preferences. The respondents, on the other hand, have very positive attitude towards music, they visit concerts of popular music, dance performances, and folklore events. Several of them have played or play some musical instrument (guitar, recorder, viola, piano...), but according to the fact that they have no further music education, it is probable that they are self-taught musicians. More than a half of the respondents have taken or are taking part in some band or any kind of music-related activity in general. These activities are especially choirs, dancing ensembles, bands, and folklore ensembles. They claim rock, jazz, blues, and pop as their most favourite genres. They claim to have negative attitude towards techno, house, and brass band music. Concerning classical music, their responses imply that they have neutral attitude towards all the genres listed (opera, symphony, instrumental concert etc.). Furthermore, it is obvious that some of the respondents did not know what some of the terms stand for. It has been chiefly their friends and families who have taken part in the respondents' music preferences. This group's most favourite interpreter of popular music is Kryštof³. Concerning classical music, they like Wolfgang Amadeus Mozart the most. They obtain albums with music very often, most frequently with rock, pop, and dance music. As a means of listening, they prefer the Internet and computers, and fancy rather unintentional listening to which they do not dedicate more than 3 hours a day. Even though more than a half of the respondents take part in music-related activities, they cannot tell whether these activities affect their relationship towards music.

Among respondents with high school music education I chose individuals who had Music lessons included also during their high school programmes⁴, mostly at their grammar schools. Their attitude towards music was slightly more reserved than in the previous group,

³ Kryštof are a pop-rock band from the Czech Republic.

⁴ Except of the conservatory students.

one individual whose attitude towards music is neutral emerged here. They follow music mainly at popular music concerts, or at folklore gatherings. More than a half of the respondents have played or are playing any musical instrument. The instruments they prefer are mostly guitar, recorder, and piano. According to the fact that the members of this group have never addressed themselves to music out of school, they are probably self-learners, too. Approximately a half of the respondents have taken part or are taking part in music group of any kind, chiefly in a choir, band, or folklore ensemble. Their genre preferences are rock and musical, opposed to techno and house. Concerning classical music, their attitude is amidst neutral and positive. Much alike in the previous group, there are some of them who do not know particular styles of it. Their attitude towards music is influenced mostly by their friends. The favourite interpreter and composer are the same as in the previous group, which means Kryštof and Wolfgang Amadeus Mozart. Again, obtaining records with pop, dance, and rock music is very frequent. Usually, they use the Internet and computers mainly to unintentional listening to which they dedicate about an hour. Activities connected to music positively affect their relationship towards music.

The respondents with further music education are those who have attended elementary art schools or some similar institutions, or have attended private music lessons. With an exception of one person who “does not mind” music, everyone loves it and they follow music on folklore gatherings, dance performances, and concerts of both popular and classical music. Almost every one of them can play some music instrument, mostly the recorder, piano, and guitar. Approximately two thirds of the respondents have been or are members of music-related ensembles. Most commonly, these are folklore ensembles, cymbal bands, choirs, or bands. Rock, jazz, blues, folklore music, and pop are among the most favourite genres, whereas the least favourites ones are techno, house, metal, jungle, drum’n’bass, brass band music, and punk. Their attitude towards classical music is rather positive, but, still there have emerged some of them who cannot distinguish particular genres. Their families and friends have the largest influence on their making of music preferences. The most favourite interpret is Tomáš Klus⁵, among the composers, Wolfgang Amadeus Mozart is the most favourite one. Again, obtaining music albums is very common. The respondents chose in most cases rock, pop, cymbal music, but also musical, opera, and classical music. The means of listening is computer with the Internet, but intentional listening is on the rise. They listen to the music for

⁵ Tomáš Klus is a Czech folk, rock, and pop singer-songwriter.

under 3 hours a day. Furthermore, they agree on positive influence of music activities on their taste of music.

The last group are the musicians. Among them there are respondents who have been educated in music on conservatories or music university programmes. The very fact that they have decided to study music proves their positive attitude towards music, which they confirm in their answers. They seek for music chiefly on classical music concerts, but they attend also pop music concerts, opera, musical, dance performances, and folklore gatherings. All of them have mastered some musical instrument and many of them claimed that they can play various instruments. Almost every one of them can play the piano, other favourite instruments are recorder and guitar. Three quarters of those respondents take part in music activities even out of school - they are members of choirs, orchestras, bands, cymbal bands, or folklore ensembles. Concerning popular music, they are most keen on musical, pop, jazz, blues, rock, and folklore music. On the other side, the least favourite genres are techno, house, metal, hip hop, r'n'b, punk, and brass band music. Their attitude towards classical music is positive, only on contemporary 20th and 21st century music is their attitude ambiguous. Their families were the main element to participate in their attitude towards music. The most favourite interpret of popular music is Lucie Vondráčková⁶. Concerning classical music composers, it is, again, Wolfgang Amadeus Mozart. They often obtain recordings with classical music, opera or musical, but they like to listen to pop, dance or rock, too. They listen to the music mostly on computer and in the Internet. Intentional listening not longer than three hours is the most common phenomenon in this group. They agree that music activities influence their attitude towards music in a positive way.

It is evident from my findings that higher music education affects interest in classical music. It is apparently because the people pervade into its language and find there aesthetic satisfaction which popular music cannot give them. It can be said that they understand Classicist music, which is characterised by well-arranged form, simplicity, and melodiousness, so the listener can orientate him/herself in it more easily. Music education has also positive influence on active musical appreciation – playing an instrument and taking part in music ensembles. Furthermore it affects perception of music, one can fully concentrate on it and does not use it only as a sort of Muzak. Apparently, respondents with elementary and high school education are close to each other, whereas additional music education is drawing near professional level.

⁶ Lucie Vondráčková is a Czech pop singer.

An inquiry into musical preferences of university youth in 2012 also deals with the influence of music education⁷. The inquiry was conducted by a voice questionnaire into which 33 music samples of various genres were chosen. 25 samples were non-art music and the remaining 8 were artistic. Compared to the author's survey, it contains in addition rock'n'roll, rap, spiritual, funk, soul, and gospel; but punk is not involved. The authors make an inquiry on music preferences, tolerance to particular genres and their identification. Along with these, they are interested in the influence of gender, music education and music activity on the items mentioned above. 1278 respondents took part in the inquiry of whom there were 367 men and 911 women. For the purpose of this report, the respondents' music education is important. The subset with elementary music education consists of 572 respondents, with high school education 321, with further music education 282, and 103 professional musicians.

A typical listener with elementary music education has more positive attitude towards non-art music. They prefer rock'n'roll, disco, and reggae. They are tolerant to both art and non-art music; mostly to rock, rock'n'roll, and the music of romanticism. The opposite attitude is towards electro, dance, brass band music, and free jazz. They recognise almost a half of the genres, more successfully in non-art music. They are most certain in recognising reggae, brass band music, and musical.

A typical listener with high school music education has more positive attitude towards non-art music. They prefer rock'n'roll, disco, but also the music of romanticism. Tolerance to both non-art and art music is approximately at the same level; the most tolerant approach is towards the music of romanticism. The opposite attitude is towards electro, dance, brass band music, and free jazz. They recognise almost a half of the genres, more successfully in non-art music. They are most certain in recognising brass band music, reggae, and musical.

A typical listener with further music education has positive attitude towards both non-art and art music. Their most favourite genres are the music of romanticism, gospel, and rock'n'roll. They are more tolerant towards art music, even though they do not have problems with listening to rock, the music of romanticism, and rock'n'roll. The opposite attitude is towards electro dance, hip hop, and free jazz. They can identify half of the genres correctly, with more certainty in non-art genres. They can identify musical, brass band music, and reggae best.

⁷ CRHA, Bedřich, SEDLÁČEK, Marek, KOŠUT, Michal, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2012). *Výzkum hudebních preferencí vysokoškolské mládeže* [The Research of Music Preferences of University Students]. Brno: Masarykova univerzita. 177 p. ISBN 978-80-210-6103-3.

A typical listener with professional music education has considerably more positive attitude towards art music. They prefer the music of romanticism, gospel, and the music of classicism. They are more tolerant towards art music, the most towards rock, romanticism, and classicism. The opposite attitude is towards electro dance, hip hop, and rap. They are able to recognise more than a half of genres, both art and non-art. They can identify musical, brass band music, and folklore songs best.

The influence of music education on music preferences, tolerance, and identification is evident from the results of this thesis. The respondents with higher music education evaluate music more positively, which is best seen in art music. Respondents with elementary and high school music education prefer rock'n'roll, whereas the other two groups prefer the music of romanticism. The most tolerated genre is rock, with the exception of high school educated respondents, who tolerate romanticism the most. All the subsets agree upon the least tolerated genres, from which electro dance ended at the very bottom. The influence of music education on music activity is confirmed, too.

In both surveys, the influence of music education on music preferences is proved, especially in art music. As stated before, it is probably related to the fact that they start to understand this music and it brings them aesthetic satisfaction. It implies from the questionnaire that all the respondents like classicism music by Wolfgang Amadeus Mozart. In the questionnaire with music samples, romanticism music represented by Antonín Dvořák topped. Furthermore, both cases show that rock is the most tolerated genre.

It implies from numerous musical-sociological surveys that general music education does not meet its goals and therefore does not have the influence on creating music preferences. Its place on the scale of school education system is very low, and therefore Music it is difficult to achieve to fulfil its function. On the other hand, the influence of mass media is immense and popular music easily finds its way to the listener. It is why focusing Music on art music, and thus opening its way to broader audience, is highly important. The Elementary art schools are institutions in which students can attend music, dance, art, or literary-drama field. Their aim is to improve the abilities in particular fields.

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Music Preferences of Secondary and Tertiary Students in the Czech Republic and the Influence of General Music Education

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Abstract: This thesis deals with comparison of the musical preferences of secondary and tertiary students in the Czech Republic and with the impact of general music education in shaping the musical preferences of individuals. It highlights the problem of the influence of mass media world and the relevant importance of music education in shaping attitudes within the musical preferences of recipients.

Keywords: musical preferences, general music education, students of secondary schools and universities, listening, art music, research, mass media.

Music is an important part of human being, in everyday life music is one of the means of communication. „According to Ivan Poledňák music is so-called. *Antropinum*, which means that it is talked about in connection with human activities, in connection with human being as such.“¹

The influence of music upon the development of a human personality is clear, the aspects by which music “talks” to its recipients, is notice able number. The primary factor of human development in an individual is his/her family, where the child has the first experiences and knowledge in the development of his/her individual music education. The entrance into an institution partially passes this function upon the organized education. The child is even further influenced by the family, however, teachers can direct the developing music education to the relevant development of music activities, which, in the period of maturing, is developed in secondary institutions and by the environment surrounding the child.

People in the Czech Republic can also gain the general musical literacy music education at music profiling secondary schools or secondary teacher training colleges. Students can gain deeper music education at elementary art schools, via professional study at conservatories or art academies. The above stated list of possibilities of music education

¹BOROVÍČKOVÁ, Petra (2014). *Receptivní výchova jako problém současné hudební výchovy* [Receptive Education as a Problem of Contemporary Music Education]. Diploma thesis. Brno: Masarykova univerzita, Pedagogická fakulta, p. 10.

shows that quality music education can be gained after finishing general elementary education “only” in out of school institutions or specialised institutions.

The character and function of acquiring music education “from outside” has been changing profoundly in recent years. *„The questions of the position and function of music and music education in the processes of globalisation and the constantly increasing intensity of the mass influence of the media as well as virtual world, lead to the theoretical reflection of the whole process of music education with the anticipatory ambitions of the necessity to look for new ways how to equip a young person for his/her whole life on the level of knowledge and skills regarding the basic music literacy and, simultaneously, the receptive competence for his/her further orientation, regarding the taste as well as value orientation, in the numerous music information that he/she faces .”*²

Creating music preferences is a long-term process, which is preceded by music experiences and deepening of the knowledge of the recipient within his/her music education. The development of music education in the territory of contemporary Czech Republic dates into the 19th century, when the need for introducing music education into the process of education was dealt with. *„An integral part of the school reform was introducing the obligatory subject of singing into the primary, municipal, and lower secondary schools. However, the small amount of teaching hours of the subject, insufficient material conditions of the teachers as well as their insufficient training became discussed frequently and led to the so-called fight for music education.”*³ Nevertheless, the main effort was to mediate the encounter of a student and the sounding music. In the 20th century, thanks to the modern technologies and the possibilities to connect music education with multimedia technologies, a new space came into being for the implementation of these projects. These possibilities were also used by the mass-media, by which it started to be incorporated into the everyday life, by which it got in a pleasant way into the sub consciousness of people, it started to influence and change their music interests, attitudes to the individual genres, and the aesthetic perception of music.

Gaining elementary music education is, for a large part of the population, only the task for the obligatory subject of music education within the compulsory school attendance. That

²CRHA, Bedřich (2010). Aktuální stav všeobecné hudební výchovy v ČR 2010 [The Contemporary State of General Music Education in the Czech Republic 2010]. In HALA, Petr (ed.) *Musica viva in schola XXII*. Brno: MU, Pedagogická fakulta, 2010. p. 6.

³BOROVÍČKOVÁ, Petra (2014). *Receptivní výchova jako problém současné hudební výchovy* [Receptive Education as a Problem of Contemporary Music Education]. Diploma thesis. Brno: Masarykova univerzita, Pedagogická fakulta, p. 21.

is why after finishing general music education the mass media become the sole factor of the further development of an individual, which forms the music interests, attitudes, perception of a music work, and music preferences of the individual.

The question of the efficiency of music education, influence of music upon an individual, efforts for intercepting the changes in attitudes toward music, music taste, popularity of various kinds and genres of music, music preferences, which have been showing in the world of the media for a longer period of time, has already been dealt with in a number of research studies.

Significant empirical research studies started as early as in the beginning of the 20th century, with the sound questionnaire (so-called “fonotest”) of the composer and aesthetician Otakar Zich.⁴ This was followed by several further studies, out of which we could mention one of the most significant, which was acclaimed not even in our territory but also abroad. This was the research study of the contemporary musicality by the authors Vladimír Karbusický and Jaroslav Kasan.⁵ If we focus upon the 21st century, we can mention the representative research study of the listeners in the Czech Republic carried out by Mikuláš Bekin 2001.⁶

The newest research studies try to intercept as detailed information as possible regarding the changes in the relationship to music in young people in the Czech Republic, the position of music in today's world, how to answer the question is using multi-media means helps to develop the quality of music literacy in human beings. The research studies dealing with music preferences have been recently carried out by a team of the workers of the Faculty of Education at Masaryk University in Brno in the Czech Republic. These research studies followed the research activities of the department that were carried out in the years previous to these (The research study of using multimedia technology in music education at primary and secondary schools (MUNI/A/1025/2009) and the research study using multimedia technologies in music education at secondary schools (MUNI/A/1022/2010)).

⁴MACEK, Petr (2008). *Český hudební slovník osob a institucí* [Czech Music Dictionary of People and Institutions] [online]. c2008 [cit. 2015-10-27]. Available at: <http://www.ceskyhudebnislovník.cz/slovník/>.

⁵Ibid.

⁶BEK, Mikuláš (2003). *Konzervatoř Evropy?: k sociologii české hudebnosti* [The Conservatory of Europe?: Towards the Sociology of Czech Musicality]. Praha: KLP-Koniasch Latin Press, 278 pp. Musicologica.cz. ISBN 80-85917-99-8.

In 2012 there was a project carried out for finding the state of musicality within the tertiary education.⁷ The aim of the project was to use a new methodology in the musical-sociological empirical research – Computer Assisted Personal Interviewing CAPI (*Computer Assisted Personal Interviewing*), to find out the effectivity and efficiency of music education of the previous school levels, out of school music activities and, mainly, to check the ratio of the influence of the further music education as well as the out of school activities upon the preference of university students.

Regarding the non-art music, we selected 2 representative musical-sociological research studies. The first was the research study carried out by Mikuláš Bek in 2001 and the authors Marek Franěk and Pavel Mužík in 2006. 25 music styles and genres of non-art music were determined. The music extracts from the non-art music were selected in such a way, that they were not notoriously known, however, they would clearly represent the typical signs of their music period. They were selected in such a way to cover the whole scale of classical music, which is presented in the media and performed in concerts.

The results of the research enabled constructing a model of a typical university listener. Regardless the gender (the differences in sex), his/her musical activities and education, the musical preference was ascertained, which is rhythmical and simple in the harmony. Such a listener is tolerant towards both the music non-artistic as well as artistic, which has the quality to immediately raise the listeners interest, activate or improve the mood without the demands of a more challenging perceptive participation. If the listener preferred any musical style, frequently he/she was not able to recognize it, especially in the art music. Sex did not make any significant difference in the liking of the genres that were tolerated by the listener. The influence of the music education of the respondents upon their preferences as well as upon the identification of the heard genres or styles was confirmed. Music activity was one of the factors of better music identification, however, it was not fundamental. The recipients, who were introduced art music also after finishing the general music education at elementary school, confirmed that they, on the whole, preferred, art music.

An average university student does not fully refuse or prefers all the compositions or songs from either of the styles. We cannot omit the fact that the negative attitude towards art music in favour of the non-art music fades away, which might seem as a positive criterion at

⁷CRHA, Bedřich, SEDLÁČEK, Marek, KOŠUT, Michal, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2012). *Výzkum hudebních preferencí vysokoškolské mládeže* [Research on the Music Preferences of University Students]. Brno: Masarykova univerzita, 177 pp. ISBN 978-80-210-6103-3.

first sight. *However, in the context of the previous findings it is more probable that there is a new type of listener born in the population, who is not exactly a listener but a unified type of a universal media consumer of music, who does not mind any of the styles or genres of both the spheres of music and is tolerant to them.*⁸ We could say that there is more and more frequently the prototype of an apathetic listener, who does not show the need to perceive and acquire either the aesthetic or the communicatory function. The listener thus shows his/her benevolent attitude to listening music as a background without any deeper meaning. He/she does not mind if the music is to have any other than consumer meaning, what type of music it is, and understands it only as a pleasant part of every day. These characteristics were shared by 80% of the respondents,⁹ which shows a fundamental change in the perception of music.

In 2014 there was a research study carried out within a diploma theses that deals with the question of music preferences regarding the art music in secondary students in the Czech Republic.¹⁰ The aim of the study was to find out the musicality of the secondary school students, who were the fresh graduates of the general music education, their relationship to music, their preferences regarding the art music, their value orientation and their ability to identify music styles. The intention of the researcher was also the comparison of the research study with the research study of music preferences of university students, regarding the changes in taste and the ratio of the students regarding the general music education in the field of music reception. The project followed the research of music preferences of university students. However, the central focus of the research study was the music preferences of the secondary students in the field of art music. To ensure that the comparison was as precise as possible with the research study of music preferences of university students, the author used the same music extracts used in the research study in 2012. The selection of the music extracts was chosen in such a way that it covered the most popular styles and genres regarding the art music from Baroque to the 20th century.

The comparison of the two above stated research studies in the field of art music cannot be considered as a balanced comparison due to the fact that the research carried out within the diploma theses did not have the same spectrum of respondents or possibilities as the research study carried out by the department of Music Education. Nonetheless, in the framework of correlation of the two research studies we can view upon the influence of the

⁸Ibid., p. 154.

⁹Ibid.

¹⁰BOROVÍČKOVÁ, Petra (2014). *Receptivní výchova jako problém současné hudební výchovy* [Receptive Education as a Problem of Contemporary Music Education]. Diploma thesis. Brno: Masarykova univerzita, Pedagogická fakulta.

general music education of the respondent as well as further influence of the mass media upon the university students who are, in case of their music inactivity, influenced only this way.

The secondary school listener of classical music mostly preferred, like the university listener, energetic and rhythmical music. In both the research studies it was the composition of the highest Romanticism, Symphony No. 9 e-minor „From the New World“, op. 95 by Antonín Dvořák. The second most popular extract was the composition from the period of neo-folklore, 2nd string quartet „Intimate letters“ by Leoš Janáček, which indicates that a typical secondary school listener listens to music thoughtlessly. He/she evaluates the music according to the fact what is the mood or feeling it rises in him/her. Thanks to the fact there were compositions selected as preferred that showed a more complicated musical structure, however that was not recognized by the listener. The reason for the preferences of certain extracts is their ability to grip the listener, to give him positive mood. A typical listener hardly accepts simple, chamber music. The respondents were lacking the ability to switch on their receptive capabilities or qualification of listening to music, which are crucial for the right development of their listening activities.

The problem of the contemporary world seems to be caused by the position of music education in the process of education. Today's music education insufficiently develops students' competences in the field of their receptive education. This is underestimated in the lessons and it is displaced by other activities. The negative view, opinion on the position of the lessons and the development of music within the compulsory education gets a number of teachers of music in the position, where they are trying to teach music in any form and the activities developing receptive education is omitted and in the cases of many teachers stagnates.

The results of both the research studies did not show any fundamental differentiation between the preferences of the listeners from secondary schools or the listeners from universities. The basic sample of the respondents was considered to be all the students of universities in the Czech Republic. In the secondary students research the basic sample was considered to be all the students of grammar schools in the Czech Republic. The research study sample in case of the university students in the Czech Republic reached 20 374 respondents out of which 1 278 university students filled in and sent the questionnaire. These

were randomly selected students from 7 Czech universities.¹¹ In case of the secondary students research study 152 respondents were approached.¹² This is also shown in the correlation by the better position of music preferences of university students within the art music when compared to secondary students.

The above mentioned research studies show the problem in the quantity of acquired information and the excess of the influence of the mass-media world. The music preferences of the young unwind from their music education, which is constantly actively completed by the listener, or the listener receives signal from the surrounding, technically developed virtual world. The main problem of the superficial perception of music can be alleviated only by the proper contextualisation of music education in today's world. It would be possible to focus on the receptive development of the children since their early years, when any child receives information willingly and without preferring one or more factors. To focus on the self-education in the said field, upon leading the target group without being influenced by the first failures or by the pressure from the outer world.

Within the research of music preferences in secondary and university students we can state that it is the music education and environment that influence the individual and have the indispensable influence upon the creation of his/her values and attitudes in the field of music. General music education is, for many people, one of the first meetings with music of the intentional nature. The aim of the work was to compare and differentiate if and how music education, i.e. general music education, the influence of mass-media and other factors, influence one's relationship to music.

Even though the used research studies differed in the numbers of respondents, they clearly showed that the recipients of both the age groups found themselves in the environment, where the active work in music education is pushed to the background. The influence of the mass-media and the decrease of the musically receptive experiences is unstoppable and the question is what is the natural way how to win over the multimedia or virtual world to recreate quality receptive education not to lose the aesthetic and communication functions of music.

¹¹CRHA, Bedřich, SEDLÁČEK, Marek, KOŠUT, Michal, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2012). *Výzkum hudebních preferencí vysokoškolské mládeže* [Research on the Music Preferences of University Students]. Brno: Masarykova univerzita, p. 18.

¹²BOROVÍČKOVÁ, Petra (2014). *Receptivní výchova jako problém současné hudební výchovy* [Receptive Education as a Problem of Contemporary Music Education]. Diploma thesis. Brno: Masarykova univerzita, Pedagogická fakulta., p. 37.

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A Typical University Student Music Listener in the Czech Republic and the European Union According to Researches 2012 – 2013

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Abstract: The paper compares the results of two musical-sociological researches (2012 and 2013) into the music preferences (the most significant music styles and genres of modern popular and classical music) of the university youth in the Czech Republic and the European Union generalized into the form of a “typical listeners” from both regions.

Keywords: music preference, music listener, music style, music genre, Czech Republic, European Union, sociological research

Within the years 2012–2013¹, the Department of Music of the Faculty of Education at the Masaryk University in Brno conducted two researches with the aim to examine the musical attitudes of university student listeners (in age from 19 to 26) to different musical styles and genres in the field of art and non-art music. The research had three primary objectives: to examine the efficiency of general music education; the level of impact of further musical education and extracurricular musical activities on university students' musical preferences; generic and genre preferences, tolerance and the ability to identify genres of art and non-art music. A secondary objective was to find a current profile of the typical university listener.

While the first research was conducted in 2012 in the Czech Republic and was attended by 1,278 respondents, the second survey was conducted a year later in the European Union and the sample consisted of 271 respondents (with a support of EAS² national coordinators). The states which took part in the research are following: Austria, Belgium, Bulgaria, Cyprus, Denmark, Estonia, Finland, France, Germany, Great Britain, Greece, Italy, Lithuania, the Netherlands, Poland, Romania, the Slovak Republic, Slovenia, Spain and Sweden.

On the background of both researches, the relation to music education of the respondents and their music activity was investigated:

In the Czech Republic research, out of the total number 1,278 respondents (367 men, 911 women) 572 respondents had only elementary music education, 321 extended music

¹ See CRHA, Bedřich, PRUDÍKOVÁ Markéta and Marek SEDLÁČEK (2013). *Music Preferences of Undergraduate Students in the European Union Countries*. Brno: Masarykova univerzita. 166 pp. ISBN 978-80-210-6634-2. and CRHA, Bedřich et al. (2013). *Výzkum hudebních preferencí vysokoškolské mládeže v Evropě a České republice* [Research on the Musical Preferences of the University Youth in Europe and the Czech Republic]. [on-line]. Brno: Masarykova univerzita, 86 pp. ISBN 978-80-210-6633-5. Available at: http://www.ped.muni.cz/wmus/publikace/vyzkum_hudebni_preference_eu.pdf

² European Association for Music in Schools.

education, 103 professional music education and 542 were musically active (736 musically non-active).

In the EU research, out of the total number 271 respondents (111 men, 160 women), 80 had only elementary music education, 61 extended music education, 130 professional music education, 189 respondents demonstrated music activities and 82 were musically non-active.

The research was conducted with entirely new technique of musically sociological empirical research by a personal computer interviewing (CAPI = Computer Assisted Personal Interviewing), which combines online sound questionnaire with playing music samples and a common anamnestic questionnaire, where we investigated, in addition to the demographic data, also music activities of the respondents out of school music education (e. g. private music education, participation in music ensembles, choirs, orchestras, bands etc.). The sound questionnaire contained 33 typical music samples of the genres of art and non-art music with duration about 1–2 minutes. These samples were always evaluated by the respondents immediately after hearing them on a 3-grade evaluation scale (positive, negative, neutral attitude). Our interest was not in the preference of one type of music type to another, but comparing attitudes to items which are independent on each other.

In the field of non-art music (pop-music, jazz, folklore) 25 music styles and genres were finally chosen (in alphabetical order):

art rock, blues, country, brass music, disco, electro dance, electronic music, folk, free jazz, funk, gospel, heavy metal, hip-hop, folk song, musical, pop, rap, reggae, rhythm 'n' blues (R&B), rock, rock 'n' roll, soul, spiritual, traditional jazz a world music.

1.	Art rock	Pink Floyd – Money
2.	Blues	B.B. King – Gambler's Blues
3.	Brass music	Moravanka – Nedaleko od Trenčína
4.	Country	Johnny Cash – Folsom Prison Blues
5.	Disco	Haddaway – What is Love
6.	Electro dance	DJ Tiësto – Maximal Crazy
7.	Electronic music	Jean Michel Jarre – Magnetic Fields 2
8.	Folk	Jan Nedvěd – Na kameni kámen
9.	Folk song	Luboš Holý – Vy páni zemani
10.	Free jazz	Ornette Coleman – Macho Woman
11.	Funk	James Brown – Don't Stop the Funk
12.	Gospel	The Edwin Hawkins Singers – Oh, Happy Day
13.	Heavy metal	Black Sabbath – Neon Knights
14.	Hip-hop	Cypress Hill – Insane in the Brain
15.	Musical	Leonard Bernstein – West Side Story (Tonight)
16.	Pop	Madonna – Hung Up

17.	Rap	Eminem – Real Slim Shady
18.	Reggae	Bob Marley – One Love
19.	Rhythm & Blues (R&B)	Muddy Waters – Hoochie Coochie Man
20.	Rock	Bob Dylan – Like a Rolling Stone
21.	Rock 'n' roll	Chuck Berry – Johnny B. Goode
22.	Soul	Aretha Franklin – Respect
23.	Spiritual	Spirituál kvintet – Za svou pravdou stát
24.	Traditional jazz	Louis Armstrong – When the Saints Go Marching In
25.	World music	Dead Can Dance – Radharc

The samples were generally chosen as the most typical, characteristic, popular and time-proved representatives of given styles and genres. Czech representatives were chosen only where the sample was more specific for the given style/genre, the understanding of the lyrics was important for choosing the correct style or genre (folk, folklore, traditional Czech brass music) or where it was necessary to verify whether the lyrics plays a crucial role in the identification of given genre or not (spiritual).

The field of art music was represented by the samples of possibly the clearest style from baroque to 1st half of the 20th century:

1.	Baroque	Jan Dismas Zelenka – Requiem in D minor, ZWV 48
2.	Early Classicism	Josef Mysliveček – Oratorio Abraham and Isaac
3.	Mid Classicism	Wolfgang Amadeus Mozart – Symphony in C major “Jupiter”, K. 551
4.	Late Classicism	Ludwig van Beethoven – Egmont, op. 84
5.	Early Romanticism	Franz Schubert – Das Wandern /Wandering Miller/ from the song cycle Die schöne Müllerin /The Beautiful Miller/, op. 25
6.	Mid Romanticism	Antonín Dvořák – Symphony No. 9 in E minor “From the New World”, op. 95
7.	Impressionism	Claude Debussy – La mer /The Sea/ (Three Symphonic Sketches), L. 109
8.	1st half of the 20th century	Leoš Janáček - 2 nd String Quartet “The Intimate Letters”

Now, we can compare the results generalized into the form of a “typical listener” from the Czech Republic with a “typical listener” from the European Union in a category of musical preferences.

CR: The typical respondent in this research was a woman aged 21 years. She has received only general music education in elementary school, she is yet musically active – she plays the instrument. She prefers listening to rock'n'roll, music of the Romantic period, gospel, disco

and soul, but she tolerates also rock and reggae. On the contrary, she hates the electro dance and brass music. She identifies correctly a half of heard genres and identifies musical, brass music and reggae most safely, she has the problems with indentifying R&B, rock and late classicism (Beethoven).

EU: The typical respondent of the research was a woman at the age of 22. She received musical education on a special, professional level. She likes listening to the music of romanticism (Dvořák), soul and rock'n'roll the most. She does not like electro dance and brass music. She tolerates romanticism (Dvořák), soul and classicism (Mozart). She identifies correctly half of the heard genres. She recognizes reggae, rock'n'roll and musical most safely, she has problems with identifying rhythm & blues and spirituals. Difficult recognition of the spiritual was excepted because the lyrics of the song were in Czech language and understanding to the lyrics is significant for genre of this kind. Moreover, many people do not differentiate between spirituals and gospels. As for R&B, the music sample (Muddy Waters) is the most typical for that music style in its clear and original form (of 1960's) – contemporary R&B (such as Rihanna, Beyoncé etc.) is its derivate with a quite different form with elements of pop, soul, jazz, hip-hop etc., so the listeners probably do not already understand its original.

The results of music preferences show that e.g. early Romanticism (Schubert) is more positively valued from respondents of the EU (with professional ME) than from the CR:

Czech Republic			EU	
order	music gender	relative frequency	order	rel. freq.
1.	Rock'n'roll	56,18 %	3.	60,9%
2.	Romanticism (Dvořák)	51,02 %	1.	69,4%
3.	Gospel	47,97 %	13.	52,0%
...		
30.	Romanticism (Schubert)	12,52 %	18.	39,9%
31.	Brass Music	9,55 %	32.	14,0%
32.	Free Jazz	8,14 %	29.	19,9%
33.	Electronic Music	5,24 %	31.	14,4%

But there is another remarkable result - folk song (with the significant sample of the traditional Czech folklore) is ranked in the Czech Republic at the 21st position, while in the

EU ranked at the 30th position in the preferred genres. For the future perspective, these results are not optimistic for folklore traditions at all.

Selection of research results, musical preferences genres and styles

EU			Czech Republic	
order	music gender	relative frequency	order	rel. freq.
1.	Romanticism (Dvořák)	69.4%	2.	51,02%
2.	Soul	60.9%	5.	42,49 %
3.	Rock'n'roll	60.9%	1.	56,18%
...		
30.	Folk song	19.2%	21.	39,91 %
31.	Electronic music	14,4 %	33.	5,24%
32.	Brass Music	14,0 %	31.	9,55%
33.	Electro dance	12,5 %	29.	12,91%

The folk song together with other forms of folklore belongs to a treasure trove of the cultural heritage of each nation. The folk song arises as the need of self-reflection of the individual and society, life experience, as a specific way of folk music expression or from a pure, selfless enjoyment from creation and music making. It differs regionally, topically, in kinds and genres. It is surprising that current school music education in the Czech Republic, as researches from recent years show³, gives it up so easily. The folk song is forcibly replaced by the song from the field of modern popular music – in music education practice at elementary and secondary schools, folk songs are being replaced by commercial music. The reason is that pupils/students do not want to sing them, they consider them anachronism etc. This liberalism in music education might have fatal consequences in Czech population - the absence of the awareness of (not only music) own national music identity.

³ Cf. CRHA, Bedřich, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2010). Výzkum využití multimediálních technologií v hudební výchově [Research on the Use of Multimedia Technology in Music Education]. *Teoretické reflexe hudební výchovy [online]*, vol. 6, no. 1, pp. 1-288 [cit. 2015-04-10]. ISSN 1803-1331. Available at: http://www.ped.muni.cz/wmus/studium/doktor/vyzkum/crha_prudikova_jurcikova.pdf and CRHA, Bedřich, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2011). Výzkum využití multimediálních technologií v hudební výchově na středních školách [Multimedia Technologies in Terms of Their Use in Music Education at Secondary Schools of the Czech Republic]. *Teoretické reflexe hudební výchovy [online]*, vol. 7, no. 1, pp. 1-295 [cit. 2015-04-10]. ISSN 1803-1331. Available at: http://www.ped.muni.cz/wmus/studium/doktor/vyzkum_s_s/vyzkum_2011.pdf

The European Union					The Czech Republic				
Order	Genre or style	Positive attitude %	Neutral attitude %	Tolerance (total) %	Order	Genre or style	Positive attitude %	Neutral attitude %	Tolerance (total) %
1.	Romanticism (Dvořák)	69.4 (1.)	25.8	95.2	1.	Rock	37,87 (9.)	60,09	97,96
2.	Soul	60.9 (3.)	32.8	93.7	2.	Romanticism (Dvořák)	51,02 (2.)	45,15	96,17
3.	Classicism (Mozart)	57.6 (5.)	35.8	93.4	3.	Rock'n'roll	56,18 (1.)	39,91	96,09
29.	Folk song	19.2 (30.)	39.1	58.3	25.	Folk song	22,30 (21.)	48,83	71,13
31.	Electronic music	14.4 (31.)	39.1	53.5	31.	Free Jazz	8,14 (32.)	44,21	52,35
32.	Brass music	14 (32.)	35.1	49.1	32.	Brass Band	9,55 (31.)	38,50	48,05
33.	Electro dance	12.5 (33.)	20.7	33.2	33.	Electro Dance	12,91 (29.)	23,87	36,78

The results showed that the differences between the European and Czech listeners are not significant, but generally higher values belong to the respondents from the European Union. The summarization of these results can provide a general model of university student-listener, who (regardless to gender, music education and music activities) most preferred rock'n'roll in the field of non-art music (as a rhythmical, harmonically simple, but bursting with energy) and romanticism in the field of art music, which, however, with respect to the chosen sample is formally very similar – it begins with an introductory dramatic part and has simple harmony and energy. Similarly, gospel or disco, which occurred at other places of popular styles and genres, demonstrate the harmonic simplicity related to the significant rhythmicity and major melody. Generally, it is the kind of music that has the capability, without requiring the demanding receptive participation, to grip, mobilize and create a better mood quite quickly and immediately. This model listener the least prefers brass music and electronic music

(probably for their musical primitive simplicity) and free jazz (probably for its perplexity and dissonances).

Conclusion

The research results showed that our population *brings the unified type of universal media consumer of music*, which usually do not mind any of the styles and genres of both music spheres (art music and pop-music), is tolerant to them, does not matter if he/she is unable to identify and classify them. He/she prefers some genres and styles more than others, but simply understands music as a relatively pleasant, common and integral part of the surrounding world and environment (80% of respondents).

The research has brought minimally one positive result for music education: it confirms that the influence of music education has an impact on the preferences of art music, however it does not occur in the non-art music.

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Comparison of Music Preferences of University Students in the Czech Republic and Other European Union Countries

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Abstract: This paper, which is based on several years of international empiric music and sociological research at the Music Education Department of the School of Education of the Masaryk University, focuses on music preferences of university students in Europe. In addition to comparing preferences in the individual countries, the work also seeks to explore music tolerance of the particular respondent group.

Keywords: empiric music and sociological research, music preference, tolerance, university student, musical genre, musical style.

Music preferences can be seen as a psychological and social category stemming from the quality of music attitudes. This term involves preferring a certain type of music, composer or performer, and includes an option of free choice. In foreign resources, the terms *taste public* as a group of people with the same or similar music preferences, and *taste culture*, i.e., culture that prefers particular music genres, are used. Present changes in societal and cultural development are predominantly reflected in the musical and personal life of adolescents, therefore, experts explore a number of factors influencing music preferences namely in this age group. The items explored primarily include the reciprocal relationship between music preferences and an individual's personality¹.

As for modern empiric research of music preferences, a comprehensive Czech study with very extensive collection of data was carried out by Mikuláš Bek in 2001. In addition to evaluating preferences in terms of music types, genres and styles, he also considered factors such as the gender, age (18-75 years), education and music activities of the respondents. The research results indicate that there is a connection between the education and consumption of the "complex and reflexive musical genres", i.e., classical music, jazz, folk music, etc².

¹ SEDLÁK, František, VÁŇOVÁ, Hana (2013). *Hudební psychologie pro učitele* [Psychology of Music for Teachers]. Praha: Univerzita Karlova, pp. 94-95.

² BEK, Mikuláš (2003). *Konzervatoř Evropy?: k sociologii české hudebnosti* [The Conservatory of Europe? Towards the Sociology of the Czech Musicality]. Praha: KLP, pp. 96.

A few years later, in 2006, music preferences were dealt with in a music and sociological study by Marek Franěk and Pavel Mužík³. The outputs obtained by these researchers slightly differ from those obtained by Bek, for example in terms of the order of popularity of individual genres, which, without any doubts, had to do with the age composition of both samples: in contrast to Bek's wide range of age categories, younger respondents (14-59 years) with higher education prevailed in the later study.

Other significant activities related to music preferences have been carried out by the Music Education Department of the School of Education of the Masaryk University for many years. Examples include a 2011 project, which focused on musicality of students as part of their tertiary education. Unlike in the previous studies mentioned above, this project used a new method of personal computer-based questioning complemented with an audio questionnaire. In addition to the preferences, the items explored included tolerance and the ability to identify the extracts heard. The influence of music education on the music preferences was confirmed, among other things, and the findings can be summed up as follows: the higher the music education, the higher the love for music as such; it was moreover found that art music substantially prevails with university students⁴.

art music	
baroque	Jan Dismas Zelenka - Requiem in d minor, ZWV 48
classicism	Josef Mysliveček - Oratorio Abraham a Izák
classicism	Wolfgang Amadeus Mozart - Symphony C major „Jupiter“, K 551
classicism	Ludwig van Beethoven - Egmont, op. 84
romanticism	Franz Schubert - Vandrák z cyklu písní Spanilá Mlynářka, op. 25
romanticism	Antonín Dvořák - Symphony č. 9 e minor „Novosvětská“, op. 95
impressionism	Claude Debussy - Moře (Tři symfonické skici), L. 109
1 st half of the 20 th century	Leoš Janáček - 2. string Quartet „Listy důvěrné“

Masaryk University's Music Education Department of the School of Education broadened the scope of previous research studies on music preferences of university students (19-26 year olds) carried out in the Czech Republic by including outputs from the European Union

³ FRANĚK, Marek, MUŽÍK, Pavel (2006). Hudební preference a její souvislost s některými osobnostními rysy [Music Preference and its Relation with some Personality Traits]. [online]. ACTA MUSICOLOGICA.CZ [cit. 13. 11. 2015]. Available at: <http://acta.musicologica.cz/06-03/0603s02.html>.

⁴ CRHA, Bedřich, SEDLÁČEK, Marek, KOŠUT, Michal, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2012). *Výzkum hudebních preferencí vysokoškolské mládeže* [Research of Music Preferences of University Students]. Brno: Masarykova univerzita, pp. 125.

countries as well as other selected countries⁵. I focus on the comparison of the obtained music preference data and tolerance in the Czech Republic with 27 EU countries⁶, which was conducted online in 2014 using a questionnaire and 33 short music extracts⁷. In selecting those extracts, two Czech studies were taken into account: the research by Mikoláš Bek conducted in 2001 and the one by Marek Franěk and Pavel Mužík from 2006 (see above). With respect to art music, the selected extracts were not generally well known, but were typical for the particular group. In contrast, the extracts selected in the non-art music category, which is mostly represented by modern pop music, were those most typical for the music style and the best known “evergreens”.

non-art music	
art rock	Pink Floyd - Money
blues	B. B. King - Gangler's Blues
country	Johnny Cash - Folsom Prison Blues
brass band music	Moravanka - Nedaleko od Trenčína
disco	Haddaway - What is Love
electro dance	DJ Tiesto - Maximal Crazy
elektronic music	Jean Michel Jarre - Magnetic Fields 2
folk	Jan Nedvěď - Na kameni kámen
free jazz	Ornette Coleman - Macho Woman
funk	James Brown - Don't Stop The Funk
gospel	The Edwin Hawkins Singers - Oh Happy Day
heavy metal	Black Sabbath - Neon Knights
hip-hop	Cypress Hill - Insane In The Brain
folk songs	Luboš Holý - Vy páni zemani
musical	Leonard Bernstein - West Side Story (Tonight)
pop	Madonna - Hung Up

⁵ These include the countries that support the program of the world's sole organisation dealing with music education matters, the International Society for Music Education. CRHA, Bedřich and coll. (2014). *Výzkum hudebních preferencí vysokoškolské mládeže ve vybraných státech světa, ve státech Evropské unie a v České republice* [Research of Music Preferences of University Students in the Selected Countries of the World, in the States of the European Union and in the Czech Republic]. Brno: Masarykova univerzita, pp. 12.

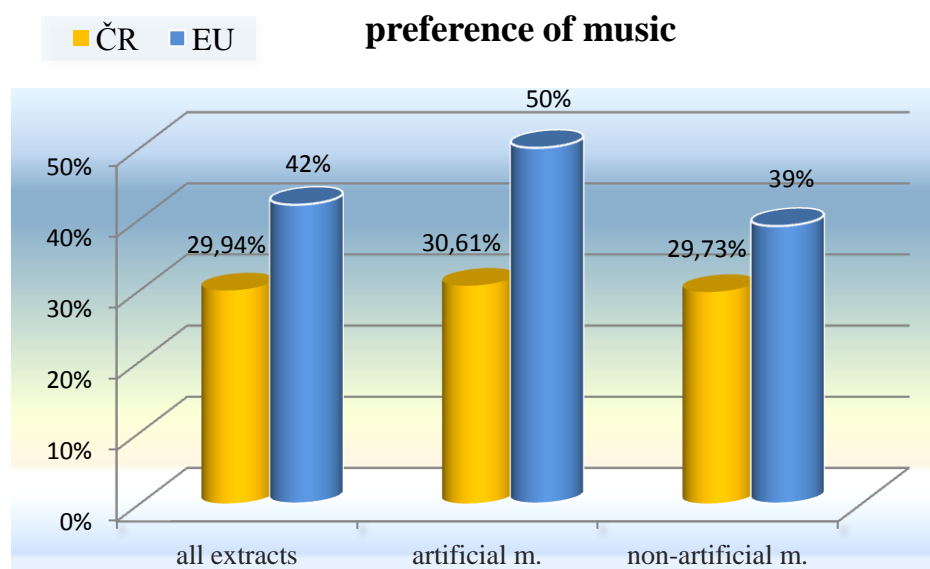
⁶ States EU: Belgium, Bulgaria, Denmark, Estonia, Ireland, Italy, Finland, France, Croatia, Cyprus, Lithuania, Latvia, Luxembourg, Hungary, Malta, Germany, Netherlands, Poland, Portugal, Austria, Romania, Greece, Slovakia, Slovenia, Spain, Sweden, Great Britain. See CRHA, B. (2014), pp. 20-21.

⁷ CRHA, B. (2014), pp. 25-26.

rap	Eminem - Real Slim Shady
reggae	Bob Marley - One Love
rhythm & blues (R&B)	Muddy Waters - Hoochie Coochie Man
rock	Bob Dylan - Like A Rolling Stone
rock'n'roll	Chuck Berry - Johnny B. Good
soul	Aretha Franklin - Respect
spiritual	Spirituál kvintet - Za svou pravdou stát
tradicional jazz	Louis Armstrong - When The Saints Go Marching In
world music	Dead Can Dance - Radharc

Of the large number of all students questioned, a total of 1,411 respondents are from the Czech Republic and 1,011 from other EU countries.

The average values of **preference** for art and non-art music, without the influences of music education, gender and music activities, are shown in the following chart: a comparison of the Czech and EU respondents' preferences for specific heard music⁸. The chart with values in percent indicates positive answers to the question "*I like to listen to*".



⁸ CRHA, B. (2014), pp. 435-437.

In addition to the apparent values, the above chart indicates a very interesting difference between the level of preference for art and non-art music in the Czech Republic and the EU. While the difference for the Czech respondents is only 0.88%, it is 11% for the EU respondents. It can be concluded that Czech listeners do not substantially prefer listening to art music over non-art music.

The following table ranks the individual extracts by the number of positive ratings. The table contains the six most preferred and six least preferred music genres.

ČR			EU	
order	genre or style	relative occurrence %	genre or style	relative occurrence %
1.	rock'n'roll	56.42	rock'n'roll	67.80
2.	romanticism (Dvořák)	53.98	romanticism (Dvořák)	66.50
3.	gospel	48.79	soul	63.10
4.	disco	43.51	reggae	60.40
5.	soul	43.18	gospel	55.20
6.	folk	40.73	classicism (Mysliveček)	55.10
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28.	world music	17.38	world music	27.10
29.	romanticism (Schubert)	14.10	free jazz	19.60
30.	elektro dance	12.60	folk songs	15.60
31.	brass band music	9.50	elektro dance	15.60
32.	free jazz	8.23	elektronic music	14.30
33.	elektronic music	5.26	brass band music	13.60

The same results can be found for the first and second position in the most preferred genres, which was held by rock'n'roll and a Romanticist extract by Antonín Dvořák, both in the Czech Republic and the EU. The next positions were held by gospel and soul with almost the same ratings, and differences in preferences can be seen from those positions on. Balanced results were also obtained in the bottom positions held by brass band music, electronic music, electro dance, free jazz and world music.

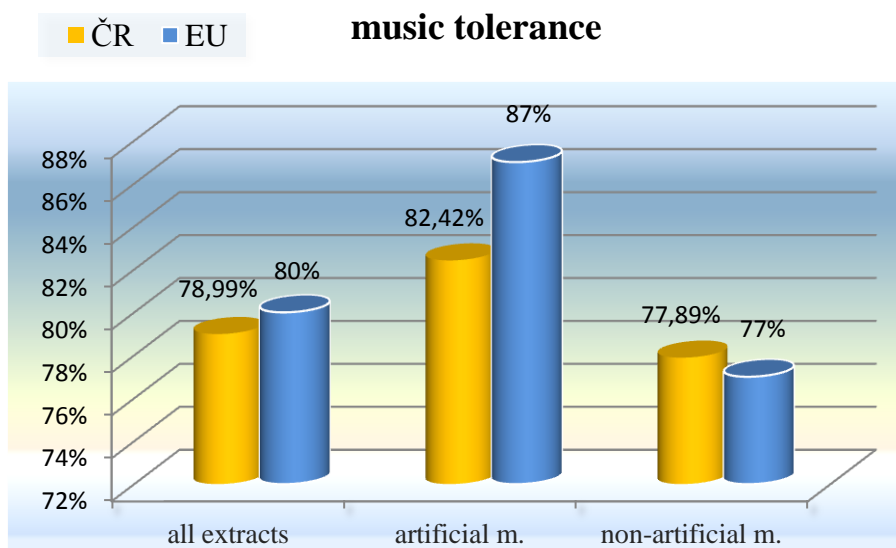
Interesting results were also obtained by comparing the level of match between individual music genres and styles in the art and non-art music categories. The music genres and styles are ranked from the closest match to the biggest contrast. In addition to the individual preference values, the final order of the genres and styles by popularity is given in brackets.

genre or style	ČR %	EU %	difference %
folk	40.73 (6.)	40.70 (16.)	0.03
musical	35.32 (11.)	36.30 (24.)	0.98
elektro dance	12.60 (30.)	15.60 (31.)	3.00
pop	39.78 (8.)	36.00 (25.)	3.78
spiritual	35.21 (12.)	39.20 (18.)	3.99
brass band music	9.50 (31.)	13.60 (33.)	4.10
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classicism (Beethoven)	33.00 (16.)	53.20 (10.)	20.20
1 st half of the 20 th century	30.36 (18.)	50.60 (13.)	20.24
classicism (Mysliveček)	34.35 (14.)	55.10 (6.)	20.75
art rock	29.60 (19.)	51.30 (12.)	21.70
rhythm & blues (R&B)	30.94 (17.)	53.70 (9.)	22.76
impressionism	22.51 (23.)	47.00 (14.)	24.49

Significant match in rating was achieved for the non-art music extracts where the difference was 5% in all cases mentioned herein. The closest match can be seen in folk music, musical and electro dance. Two extracts can be found in this listing that placed last in the overall preference order for both respondent groups – electro dance and brass band music. The opposite of that match is represented by substantial differences in ratings of styles, with variations exceeding 20% where art music dominates. The largest difference was reported for Impressionism with 24.49%. The above implies that all extracts in the second half of the table were more enjoyed by the EU respondents, in contrast to the opposite results for the first half where they ranked higher.

The average values in the **tolerance** category that include, in addition to the positive attitude “*I like to listen to*”, the neutral attitude “*I don’t mind listening to*” and the negative attitude “*I hate to listen to*” are first shown on an aggregate basis and then separately for art and non-art music⁹.

⁹ CRHA, B. (2014), pp. 438-442.



It is apparent that tolerance to the heard music (around 80%) is high in general, which indicates that three fourths of all respondents tolerate the music and only one fourth has a negative attitude. The chart also shows that the listeners were more tolerant to art music than to non-art.

The sum of the music preference values and the neutral attitude values, i.e., the data for the calculation of tolerance, together with the ranking of the individual genres is given in the following table. The listing covers six genres with the highest and six genres with the smallest tolerance.

ČR				
order	genre or style	positive attitude %	neutral attitude %	tolerance sum %
1.	rock	38.97	58.76	97.73
2.	romanticism (Dvořák)	53.98	42.19	96.17
3.	rock'n'roll	56.42	39.68	96.10
4.	gospel	48.79	44.29	93.08
5.	soul	43.18	49.25	92.43
6.	reggae	40.34	51.02	91.36
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28.	rap	19.15	41.03	60.18
29.	elektronic music	5.26	53.00	58.26
30.	free jazz	8.23	46.16	54.39
31.	hip-hop	21.84	31.25	53.09
32.	brass band music	9.50	37.89	47.39
33.	elektro dance	12.60	34.79	47.39

EU				
order	genre or style	positive attitude %	neutral attitude %	tolerance sum %
1.	rock	54.00	41.40	95.50
2.	romanticism (Dvořák)	66.50	29.00	95.50
3.	rock'n'roll	67.80	27.10	94.90
4.	soul	63.10	30.70	93.80
5.	classicism (Mysliveček)	55.10	36.80	91.90
6.	reggae	60.40	30.80	91.20
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28.	hip-hop	31.10	32.40	63.50
29.	free jazz	19.60	39.90	59.40
30.	elektronic music	14.30	44.20	58.60
31.	folk songs	15.60	38.80	54.40
32.	brass band music	13.60	37.60	51.20
33.	elektro dance	15.60	24.30	40.00

The leading positions of the most tolerated genres in both the Czech Republic and the EU are held by extracts of rock, Romanticism (Dvořák) and rock'n'roll. The high level of tolerance for rock in the Czech Republic can be attributed to the long period of restrictions applicable to this genre during the totalitarian era and its subsequent arrival and expansion after 1989. The least tolerated genres were electro dance and brass band music for both respondent groups. The lowest positions for the selections for the Czech Republic and the EU are identical, with the exception of rap and folk songs.

genre or style	ČR %	EU %	difference %
reggae	91.36 (6.)	91.20 (6.)	0.16
elektronic music	58.26 (29.)	58.60 (30.)	0.34
tradicional jazz	90.32 (7.)	90.90 (8.)	0.58
romanticism (Dvořák)	96.17 (2.)	95.50 (2.)	0.67
blues	83.98 (17.)	84.70 (16.)	0.72
funk	84.83 (14.)	83.70 (19.)	1.13
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pop	83.99 (16.)	76.10 (23.)	7.89
musical	83.43 (19.)	74.00 (24.)	9.43
disco	88.05 (8.)	78.20 (21.)	9.85
hip-hop	53.09 (31.)	63.50 (28.)	10.41
rap	60.18 (28.)	71.20 (27.)	11.02
folk songs	65.65 (27.)	54.40 (31.)	11.25

The ranking of the individual music genres and styles referring to the comparison of both sample collections in the area of tolerance is given in this table. The final order of tolerance to the genres and styles is shown in the brackets.

The overall difference in the ratings between the Czech and EU respondents was mostly below 10%, and the biggest agreement applied to the extracts of reggae, electronic music and classical jazz. On the other hand, the values from the bottom of the table show the biggest differences in tolerance toward music genres and styles that primarily include folk songs, rap and hip-hop. It is clear from the final tolerance ranking that the rating by both respondent groups was very similar, which indicates the same or very similar ranking of the first five styles. The second part of the listing is more varied to this end, and the largest difference can be seen with disco, which placed 8th in the Czech Republic and 21st in the EU.

Conclusion

The results of both research studies document the clear difference between the Czech Republic and the European Union countries, especially in the area of music preference, the generally higher values of which came from the EU respondents who showed substantially higher preference of art music over non-art music. The most preferred genres from the sample selections were rock'n'roll and Romanticism represented by Antonín Dvořák. The genres with negative rating included electronic music, free jazz and brass band music.

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**Musical Preferences in the Researches Conducted in the Czech Republic -
the Attitudes of University Students in the Czech Republic to the Art Music
of the First Two-Thirds of the Twentieth Century,
Research on Musicality 1990**

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Abstract: The aim of the study is the summary of the results of two research studies concerning the attitudes of respondents to the selected musical samples. The first research is called *The Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century* (2015) – it is focused on art music of the first two-thirds of the twentieth century. The research was carried out at the national state level - it was for university students in the Czech Republic and it was carried out using sound questionnaires when respondents expressed their attitudes towards examples of music. The research builds on the previous researches from 2012 to 2014. The second *Research on Musicality 1990* is the sociological research of a representative sample of the population with the sound music questionnaire, which builds on three research into musicality from 1963 to 1970. These studies were carried out in the Czech Republic. The paper presents and discusses the results of these researches, which are related to the music preferences of the respondents. Both researches also emphasize the importance of music education.

Keywords: music, music education, sociological research, music preferences, art and non-art music, university student, music listener

Introduction

The following paper will present two studies focused on style and genre preferences and tolerances to the selected music samples. The aim of both studies was to determine the results of positive, neutral and negative attitudes of respondents to the music samples heard. A relatively long time has passed between these two studies. We can assess how the importance of music education has changed over this period. The first research was conducted under the auspices of the Faculty of Education of Masaryk University in Brno this year, the second one was held in 1990 in the Czech Republic by Jaroslav Kasan.

The Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century

The research titled *The Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century* was conducted by research team from the Department of Music of the Faculty of Education of Masaryk University in 2015. The aim of the research was to determine the style and genre preference, tolerance and the ability to identify the authors of the music samples. The research followed on the previous researches of the musical preferences of university students in the Czech Republic, the European Union and the member states of ISME (International Society for Music Education) from the period 2012 to 2014.¹

The basic set of the research were university students in the Czech Republic. The typical feature of basic set was social status of university student, age between 19-30 years and completion of school compulsory music education. There were contacted 25 976 students from various universities in the Czech Republic. The sample file has quasi-representative features - features of the representativeness in a logical, not a statistical sense. Data were collected from April to July 2015. The questionnaire was opened by 5 042 students. 2 213 students completed and mailed back the questionnaire. Respondents indicated demographic information in the questionnaire - age, gender and the level of music education. Women accounted approximately two-thirds of the sample and men accounted one third of the total number of respondents. The average age of respondents was 24,4 years. The largest group consisted of respondents aged between 21 to 30 years (more than three-quarters).²

The musical education was an important feature. Respondents had a choice to mark the appropriate musical education, which was divided into the following groups - compulsory music education in primary and secondary education (more than half of the respondents),

¹ CRHA, Bedřich, SEDLÁČEK, Marek, KOŠUT, Michal, JURČÍKOVÁ, Taťána and Markéta PRUDÍKOVÁ (2012). *Výzkum hudebních preferencí vysokoškolské mládeže* [Research on the Musical Preferences of University Students] Brno: Masarykova univerzita, 177 pp. ISBN 978-80-210-6103-3.

CRHA, Bedřich, PRUDÍKOVÁ Markéta a Marek SEDLÁČEK (2013). *Music preferences of under graduate students in the European Union countries*. 1. vyd. Brno: Masarykova univerzita. 166 pp. ISBN 978-80-210-6634-2.

CRHA, Bedřich et al. (2014). *Výzkum hudebních preferencí vysokoškolské mládeže ve vybraných státech světa, ve státech Evropské unie a v České republice*. [Research on the Musical Preferences of University Students in Selected Countries of the World, in the European Union and the Czech Republic]. Brno: Masarykova univerzita. 550 pp. ISBN 978-80-210-7559-7.

² CRHA, Bedřich et al. (2015). *Postoje vysokoškolských studentů v České republice k umělecké hudbě prvních dvou třetin 20. století* [The Attitudes of University Students in the Czech Republic to the Art Music of the First Two-Thirds of the 20th Century]. Brno: Masarykova univerzita, pp. 9 – 13.

extended musical education (another music education outside professional) and professional music education for active music, theoretical reflection of music, pedagogical activities, etc.³

As for the research there was used a technique of personal computer interviewing CAWI (Computer Assisted Web Interviewing) in combination with sound questionnaire using IT on line in electronic form. The aim of this technique was to determine the style and genre preference, tolerance and the ability to identify the authors of music samples, and also identify the relationship with music education. A respondent listened to ten selected music samples and he had an option to stop the samples during the listening.⁴

Musical samples were written between 1905 and 1961. There are classical branch (Debussy, Bartók, Stravinskij, Martinů, Janáček, Hindemith) and composition of avant garde branch (Berg, Ligeti, Penderecki, Schoenberg). The selected compositions consisted of: Claude Debussy: *The Sea* (3. movement), Béla Bartók: *Music for strings percussion and celesta* (4. movement *Allegro molto*), Igor Stravinskij: *Symphony of Psalms* (1. movement), Bohuslav Martinů: *Symphony No. 4* (1st movement), Leoš Janáček: *Taras Bulba* (3rd movement „*The Prophecy and Death of Taras Bulba*“), Krzysztof Penderecki: *Threnody to the victims of Hiroshima – Lament for 52 string instruments*, Alban Berg: *Violin concerto* (1st movement), György Ligeti: *Atmospheres*, Arnold Schönberg: *A Survivor from Warsaw* and Paul Hindemith: *Symphonic Metamorphosis on Themes of Carl Maria von Weber* (4th movement).⁵

The most dominant was neutral preference to music samples ("listening never mind"). This attitude holds (zastávat) more than half of the respondents (58,04%). Approximately a quarter of respondents (25,62%) had a negative attitude ("I hate the listening"). 16,34% of respondents indicated positive attitude to music samples ("I like the listening").

A special category was „tolerance to listened music“, which consists of the sum of positive and neutral attitude of respondents as opposed to negative attitudes. Approximately three-quarters of respondents (74,38%) tolerated the music samples and about a quarter of respondents (25,62%) indicated negative attitude.⁶

The biggest amount of positive attitude ("I like the listening") is among respondents with professional music education (33,47%), on the contrary, the lowest amount of positive attitude indicated respondents with compulsory music education (13,20%). Negative attitude

³ Ibid., p. 12.

⁴ Ibid., pp. 14–15.

⁵ Ibid., pp. 15–17.

⁶ Ibid., pp. 18–19.

("I hate the listening") is the most prevalent among respondents with compulsory music education (26,83%). Neutral attitude ("listening never mind") indicated respondents with the compulsory music education (59,98%) and respondents with extended musical education (56,52%). The result is that respondents with professional music education hold the most positive attitude and the smallest negative attitude to the music samples. Conversely, respondents with the compulsory music education hold the smallest amount of positive attitude and the largest negative attitude to the music samples. We might therefore say that the higher the musical education of the respondents is, the more positive preferences in listening to art music of the twentieth century they have, most probably they are able to understand the music and music brings them something new. Music education acts on the knowledge, skills and in some ways it mediates musical experiences for the audience.⁷

Research on Musicality 1990 - Jaroslav Kasan

This research is unusual in its historical, methodological and organizational sense, it also has unconventional course of several phases of the concept of the questionnaire and the method of technical processing. By its name and subject it builds on three of its predecessors - radio research studies on musicality from 1963 to 1970. These researches had relatively high feedback and became a stimulus for discussion of scientific-theoretical and practical-social issues. It is a broad-based sociological research of a representative sample of the population with the sound questionnaire that delivered significant results.

Author of the research points to the fact that the name of research does not exhaust exactly the content and volume of the examined issues. The term "musicality" is lexical - authors used it few years ago as a term including a range of active and passive expressions of people in their relationship to the music of any kind. Musical expressions influence humans very often, sometimes against their will, apart from the art and literary works. Music accompanies men ordinarily and daily. The research examines the phenomenon that has an important role in emotional world for the majority of people. It is possible to select only a few questions about musicality for the research, in which there are expected the maximum of importance and topicality. This includes exploring musical tastes created from youth.

⁷ Ibid., pp. 23-25.

The need to examine individual and group attitudes of people towards musical genres seems to be important.

The subject of the research is sounding recorded music presented to respondents in short samples. The aim was to find out, as well as the above research, the attitudes of respondents, but also to the widest range of musical genres expressed as a whole and in socioeconomic categories and further, for example, try to interpret the relationship of people to selected types of art, art music and also the most frequent style of popular music genre - in terms of individual assessment and their views on the general popularity or dislike of these genres among public.

Technology of the sound questionnaire on a larger scale was used in the research of contemporary musicality from 1963 to 1971 in the Czech Republic for the first time. Currently, the sound questionnaire is the most innovative methodological solutions for music sociology.

The selecting of the music samples was based on preferences of popular music. The final selection of samples was: a circle of social melodiousness (local folk and country and tramp traditional song), a circle of traditional popular music (stylization of popular folk songs, folk song, traditional brass band), a circle of rock music (older Czech rock, folk rock, heavy metal and hard rock), a circle of jazz music (traditional jazz, modern jazz, orchestral swing), pop music, midstream ('60s pop music, disco sound), music scenic and podium forms (Songs of small scenes, chanson, musical song, arias), samples in comparison with research into musicality 1963 to 1971 (pure folklore, symphonic music, chamber music, electronic music).

The research included 23 samples of a total length of 18.30 minutes. There were chosen lesser-known songs, but well representative for their genre. Respondent had a task to express the preference, aversion or neutral attitude to these samples. There was also used so-called three-dimensional method of Viennese sociology Karl Rossel-Majdan. This method involves the multidimensional receiving of artwork - how I like it personally, how it is accepted generally and what I am willing to do for this attitude from economic point of view.

Fieldwork of the research was carried out in June 1990 through an interviewer network of former Research Institute of Culture in the Czech Republic. 1 040 questionnaires were distributed and 928 questionnaires were correctly filled in and returned. The sample file

was created by people older than 15 years - women and men of different socioeconomic status and the size of residence.

60,6% of respondents had a positive attitude to musical songs from famous films. It turned out that 10 - 15 years's age is decisive for the formation of interest of almost half of respondents. The formation and stabilization of respondents' musical tastes start up between 16 to 20 years. In the area of popular music respondents are influenced mostly by friends and peers, because they can borrow various musical materials. Influence of school education is negligible in this regard. Less than 20% of respondents regularly or occasionally play an instrument - usually it is a piano or a guitar, less violin, harmonica, recorder and wind instruments are in minority. Contemporary people rather receive than create. Singing is the basis of all active and passive musicality and hard work or talent is not necessary as opposed to playing an instrument. Singing is the one of the obvious human nature.

The first aspect of the interpretation of the results defines three pairs of genres according to processes of its adoption and depending on the socioeconomic status of the respondents. These are examples of musical genres, generally enjoyed by mainstream popularity with the minimum number of opponents in all population groups - eg. a folk and musical songs and songs of small scenes and country. These are mostly uncomplicated, pleasant and optimistic melodies that contribute to a good mood. Another type is the music that recorded with the majority of the respondents a greater degree of dislike, but there is more tolerance and a neutral attitude at the expense of positive reactions. These include music samples of traditional and modern jazz, folk rock song and orchestral symphonic music. Most of the people holds generally positive attitude to these categories of music without bigger differences in age, gender or occupation. By contrast there is a pair genres of social factors, therefore it is dependent on the above factors. The first type is a genre popularity of which is significantly affected by age. In our case these are music samples of rock, disco, traditional and newer brass, orchestral swing and heavy metal. Another group of genre prefers polarization of positive and negative attitudes from a gender perspective. Chanson is more popular among women and any type of classical music including operas and chamber music women prefer more than boys and young men. The last aspect divides musical genres by the intensity, decisiveness, unambiguous acceptance or rejection. There are included genres with an ambivalent view of the majority of respondents - folklore, folk rock, traditional jazz. Conversely, there are genres with a strong opinion of respondents - rock and musical song

(positive attitude), opera, heavy metal, music samples of mainstream and electronic music (averse attitude).

A second view at the results of the popularity of the genre is the use of factor analysis, which brings five main different musical areas. It is the degree in which a given music sample fills a given factor. These five musical areas consist of: 1) traditional popular music and folklore, 2) folklore and rock music including midstream, 3) classical music, 4) jazz of all styles and historical changes, 5) sound aggressive and minority trends.

It is also important to underline the effect of musical activities on the personal development of people, etc. There arose a few "important" contradictions. One is the problem of so-called music for young people. Former regime stifled any attempt to import the latest international pop music, thus creating a natural need and desire of young people for novelties and hits. This thirst for provoking music was satisfied after November 1989⁸. Everything is available on concerts, records, tapes, in magazines and broadcasting. The problem of "music for young people" ceased to exist and surfeit of music is becoming a burden to older people. In this research we have found evidence of almost unnecessary influence of school music education.⁹

Conclusion

Both research studies are valuable contribution to the debate related to music educational issues. The research deal with musical preferences of respondents of different age. Musical preferences are divided into positive, neutral and negative attitude in both researches. The first of these research studies deals with the attitudes of university students toward art music of the first two-thirds of the twentieth century. Research positively evaluated the influence of music education according to different degrees. The results of this research show that professional music education has an effect on the positive attitude of students towards art music, whereas respondents with compulsory music education have smallest positive attitude. Respondents with professional music education also have the least negative attitude to the music samples. Negative attitude prevailed among respondents with compulsory music education. The aim of the second research was to find out respondents' preferences but to the widest range of musical genres, expressed as a whole and by socioeconomic categories. There were not only university students. The research describes the

⁸ This time the Communist regime fell down in the Czech Republic.

⁹ For more see: KASAN, J. *Výzkum hudebnosti 1990* [The research into musicality 1990]. Praha: Výzkumné oddělení Českého rozhlasu, 69 pp.

preferences of the respondents for each musical genre and shows that musical preferences of respondents are greatly influenced by their surroundings and music education actually does not play such an important role.

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Music Preferences in the Research Studies Carried Out by Mikuláš Bek and Lucie Šumberová

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Abstract: The study is dealing with the comparison of two research studies focusing on the same subject matter. The first was carried out by Mikuláš Bek in 2001 and its title was Listeners of music in the Czech Republic. The second was carried out in 2009 within the bachelor theses by Lucie Šumberová, a student of the Faculty of Education at Masaryk University in Brno in the Czech Republic.

Keywords: music preferences, research, questionnaire, concert, music genres, music education, musical activities

Music preferences of the young are a frequently discussed subject matter and for many years these have been the topic of many research studies both of a smaller or larger scale in the Czech Republic and abroad. The individual research studies can be categorised according to the age of the respondents or, and that mainly, according to the focus of the research. Some research studies focus on general findings regarding what music styles the respondents prefer, however, other many studies research also connections with other factors, such as personal traits, attitudes, playing a musical instrument, age, sex, education, influence of the society, etc.

From the point of view of research methodology we can divide the studies into two forms of research. One is questionnaire research, either using only closed questions or a sound questionnaire, or semi-structured interview. However, this method is more difficult to process, which is the reason why most of the works prefer questionnaires due to their easier interpretation. The recent research studies more and more frequently work with sound questionnaire. However, using it is more demanding regarding the time and it brings several pitfalls. Mainly the problem seems to be that the respondents might be judging only the heard extract and not the musical genre generally. Therefore, it is vital that the extracts selected for the given field are representative for the genre. On the other hand, it is an advantage if the respondent knows what is meant by a certain genre as many of them do not know what is meant by a given genre and many cannot imagine on the basis of the keyword what music it might be. In such a case the respondents have the possibility not to judge the genre but state that they do not know the genre and that is why they cannot judge their preference objectively.

Music preference could be most easily designated as the attitude, either positive or negative, to the individual types of music. It is a fact that we, in a positive sense, prefer certain kind of music, does not have to mean that we prefer it to the detriment of something else, even though the respondent frequently showed such an attitude. „*The preference of a certain genre does not in any case automatically exclude the preference of other genres*” (Bek 2003, p. 31). The most used and obviously the most trusted technique of the questionnaire research is the Liker scale and the record of the answers on it. In the relationship to the music preferences of the respondents to given genres or extracts grasping the genre the scale used most frequently has five points: „I really do not like listening to listen to“, „I rather do not like listening to“, „I do not mind listening to“, „I quite like listening to“, „I like listening to very much“ with the added response of „I do not know and cannot express my opinion“, e.g. in the research study carried out by Mikuláš Bek in 2001. The value of „I quite like listening to“ together with the mean value of „I do not mind listening to“ is the expression of tolerance. „*The highest tolerance is shown by the pre-pubescent children and people in their young or medium adulthood, the lowest ratio of tolerance are, on the other hand, shown by the adolescents and senior citizens. This theory has been confirmed by tens of research studies, which bring attention to the specific focus of adolescents to the genres outside the pop music or to the sensitivity of senior citizens to music and noise and their narrower spectrum of the genre portfolio*“ (Mužik 2009, p. 22). The mean value of „I do not mind listening to“ shows us the respondents who do not seek the genre themselves, however, when meeting it, being able to accept it.

Attitude to music genres is a result of many influences. It is formed since early childhood, where the main influence is the family and the environment, where the child spends his/her time. Often there are changes in the attitudes towards music in the period of maturing, where the main influence is the peer group. However, it is influenced also by many other factors, e.g. temper, mass-media influence, music environment, playing a musical instrument, etc. The subject matter of the research studies was also the influence of the school environment upon the music preference of young people. It showed that the influence of the obligatory music education is negligible regarding the development of the relationship to music. The research studies, however, proved that the preference differs partially on the basis of the highest level of reached education and on the basis of the ratio of music education

above the framework of the compulsory school attendance.¹ Nonetheless, if we focus on the music preferences of the young, we cannot judge the above stated as we cannot say with certainty what education they will reach in the future.

Next, we will be dealing with the comparison of two research studies focusing on the same subject matter. The first was carried out by Mikuláš Bek in 2001 and its title was *Listeners of music in the Czech Republic*. The second was carried out in 2009 within the bachelor theses by Lucie Šumberová, a student of the Faculty of Education at Masaryk University in Brno in the Czech Republic.

The research study carried out by Mikuláš Bek *Listeners of Music in the Czech Republic in 2001* „*had the aim to analyse music activities and preferences or attitudes to music genres in the population of the Czech Republic of the age between 18 and 75*“ (Bek 2003, p. 31). The questionnaire was filled in by a representative sample for the Czech population, i.e. 1067 respondents. This research study is the example that is used by many further research studies.

On of such a following research study is the research in the bachelor theses carried out by Lucie Šumberová (2009) *Music preferences of today's secondary students in the region of Southern Moravia*. The questions were taken from the questionnaire from the above stated research study carried out by M. Bek. The questionnaire has, in comparison with the questionnaire of M. Bek, only 3 sets of questions. The first set researches the frequency of visits at seven types of concerts.² The second set focuses on education and music activities³ and the third set of questions tries to find out the attitudes to 21 music genres.⁴ The questionnaires were distributed at 12 secondary schools in Brno.⁵ The total number of students that took part in the research study was 593 students at the age between 15 and 19, out of which 208 students were from grammar schools, 202 were students from secondary

¹ In the Czech Republic this is connected mainly to the education in the elementary art schools (in Czech they are designated with the abbreviation of ZUŠ). These schools provide the basics of education in the artistic subjects– music, arts and crafts, dance and literary-dramatic. Children attend these schools after their compulsory school attendance in their free time.

² Concert of popular or rock music, folk concert, jazz concert, country music concert, classical music concert, opera performance, musical performance.

³ Playing a musical instrument, membership in a music group, orchestra or choir.

⁴ Traditional jazz, modern jazz, brass band, folk music (music folklore), opera, classical music, contemporary classical music, operetta, musical, folk, country & western, rock, rock'n'roll, rock of the 60s (oldies), independent (alternative) rock, pop, contemporary dance music (hip hop, house, techno), disco music of the 80s, heavy metal, hard core, ethnic music (world music).

⁵ The selected schools were 5 grammar schools, 6 secondary schools and secondary vocational schools and one secondary apprentice school.

schools and secondary vocational schools and 183 students were from secondary apprentice schools.

When comparing the total attendance⁶ of concerts within the last 12 months we find out that the attendance is significantly higher in secondary students than in the respondents in Bek's research study. Both the research study had popular and rock music on the first place (Bek 24.1%, Šumberová 56.3 %) and on the second musical performances (Bek 24%, Šumberová 42.4%). However, on third place the opinions start to differ significantly. The secondary students preferred art music (26.6%), while in Bek's research study the third place was won by the country music concerts (21.4%), which were placed by the secondary students on the last position (10.9%). The least attended concerts in Bek's research were the jazz concerts (7.2%).

Due to the comparatively high number of secondary students who were musically active in any way⁷ (in this research study it was 60.5%), it might seem that it was thanks to them that the art music won the third position in the attendance of concerts. When comparing four groups of respondents (grammar school students, secondary and vocational school students, apprenticeship secondary school students and musically active students from all the mentioned schools) it showed that the concerts of art music are more frequently attended by grammar school students (41.3%) than musically active students (32,9%). This fact corresponds with the results from other research studies, which showed that the respondents with university education attend art music concerts more frequently than those with lower education. And grammar school students show the highest probability of entering the university educated group in the future.

To be able to compare the results even better, it is suitable, in case of Bek's research, to focus only on the respondents at the age up to 24 years.⁸ In this narrowing we will find out that the results regarding the concerts of popular and rock music will be much closer (Bek 46.8%, Šumberová 56.3%), the difference is only almost 10% in favour of the secondary school students. The percent of the attendance of musical performances will be slightly higher (Bek 28.1% against the original 24% in the group of all the respondents), while the attendance of country concerts will slightly decrease (Bek 20.1% against the original 21.4%).

⁶ The research studies were finding out the attendance in the categories none, one or two times, three and more times within the last 12 months. The total attendance comprises of both the said categories.

⁷ Musically active means that they play or played a musical instrument or that they are members of a music group.

⁸ The group up to 24 years of age is the youngest group. It, of course, comprises also the university students, however, we cannot find a group with lower age in this study.

Nevertheless, these two differences are comparatively negligible. We can see a significant change in the concerts of art music, which shows a perceptible fall in the attendance (Bek 8.6% against the original 15.2% in all the respondents). The decrease in the attendance by 6.6% even more emphasizes the difference in the results of the research studies, which is, in this case, approximately triple.

The second range of questions was related to making music. The respondents were asked questions regarding the fact if they played/play any musical instrument, or if they were a member of a musical group or if they had any music education outside the compulsory school attendance.

The research carried out by M. Bek shows that 12% of the respondents play a musical instrument, 23.5% played a musical instrument in the past and 64.5% never played any musical instrument. The research study carried out by L. Šumberová only divided the respondents according to the fact if they play or if they do not play a musical instrument. Out of the total number of 593 respondents 359 play or played a musical instrument or they were a member of a music group, which is 60.5%. An interesting group was created by 8 students (1.4% respondents), who were members of a music group, however, did not play any musical instrument. If we take into account the above stated fact, there are still 59.1% respondents, who play a musical instrument when compared with 35.5% in the research study of M. Bek, which is about 1.67 times more.

Membership in a music group was confirmed in Bek's research by 4.3% respondents, almost 3 times more respondents used to be a member of a music group before (12.6%) and 83.1% respondents had never been a member of a music group. The research study carried out by L. Šumberová states only the percentage number of member/non-member of a music group in the students, who play a musical instrument. After calculating the number against the total number of students, the members of a music group are 11.3% of the respondents, in the past 18.1% were a member of a music group and 70.6% had never been a member of a music group. The results probably differ thanks to the composition of the research sample. We assume that in their later years, part of the respondents who are now a member of a music group will move into the group, who were member of a music group, and the ratio of people in the two groups will get closer to Bek's research.

The ratio of music education outside the compulsory school attendance in the research study carried out by L. Šumberová again related only towards the 359 respondents, who play a musical instrument or who are a member of a music group. Out of them only 52.8% went

through a specialised music education and 13.6% are self-learners. Again when calculated upon the whole research sample these are 32% respondents with further music education, 8.2% self-learners and 59.8% respondents without any further music education. According to the research study carried out by M. Bek only 19.3% respondents had institutional music education above the framework of the compulsory music education at school (out of which 1.6% had professional education), 10.5% are self-learners and 70.2% respondents do not have any other music education. The interesting fact is that in the different age groups the results do not differ much (approx. 20% with music education and 10% self-learners). In this respect the results of both the research studies differ more significantly in the number of the respondents with further music education. This number is probably influenced by the greater possibilities of music education in the group of respondents from Brno against the respondents from smaller towns or villages, who are more frequently represented in Bek's study.

The evaluation of the listening to music genres was simplified from a 5 point scale to a 3 point scale for the sake of the processing of the research.⁹ The most popular genre in the group of secondary students was rock (67.3%) followed by the genre of dance music (62.2%), pop (54.8%) and musical (48.1%). The last 3 positions of popularity were taken by the country (10.3%), operetta (8.2%) and brass band (6.7%). The research study of M. Bek reached quite different results. The most popular genres were country&western (54.9%), musical (54.3%), pop (51.9%) and 60s rock (49.5%). The least popular genres were heavy metal (13.9%), modern jazz (11.5%) and hard core (11.2%). If we compare the popularity/unpopularity of the individual genres in the two mentioned studies, the differences are large. The difference smaller than 5% can be found in the popularity of 3 genres (traditional jazz, contemporary art music, and pop), in the unpopularity then in the following 6 genres (musical, rock'n'roll, 60s rock, pop, disco music of the 80s, hard core). A much greater similarity can be found in comparing the percentage of the respondents, who do not mind a music genre. Even though the values of popularity and unpopularity can differ significantly, there are more cases where the values concur in the neutral attitude to a given genre. Concretely the difference is smaller than 5% in 9 items (traditional jazz, folklore music, opera, art music, contemporary art music, operetta, musical, country, pop) out of the total number of 21 genres, and in some the values do not differ more than by 1%.

⁹ The first level is formed by the combination of the values „I do not like listening to at all“ and „I do not really like listening to“, the second level is rather a neutral value of „I do not mind listening to“, the third level is the combination of the values „I quite like listening to“ and „I like listening to very much“.

Conclusion

Music preferences are a frequent field of interest for the research and as we can see, the results can differ according to the selection of the respondents. The most recent research studies more frequently use sound questionnaire. It would be very interesting to compare music preferences of the same group of people in the common and the sound questionnaire. The result might be the finding how much the respondents orientate themselves in the music genres or only the information, which music extracts they prefer.

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The Significance and the Use of Music Genre and Similar Terms against the Background of Music Practice and Researches of Music Preferences

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Abstract: In the introduction, this paper deals with the use of the term „genre“ within the frame of researches on the music preferences, processed by the Department of music at the Faculty of Education at Masaryk University, and the problems of its interpretation. On basis of a specialized literature search a comparison between different definitions of this term and semantically related terms is carried out. The historical, social and purely musical context is taken into account. The aim of the paper is to submit topics for discussion about the issues of different interpretation of the discussed terms and potential problems in their use in the context of researches and music practice.

Keywords: music genre, music kind , type, style, music production, music terminology, music preferences

The researches of music preferences, conducted by The Department of Music Education at Faculty of Education, Masaryk University in 2013 and 2014 are mainly based on the genre characteristics of the chosen samples.¹ The respondents, university students, faced a number of compositions of a different character, both from the area of art and non-art music. On a similar principle, this year's research into the Czech university students' attitudes is processed, nevertheless, this time specifically to art music of the first two thirds of the 20th century. In both situations, the researches to a great extent deal with the issue of a genre and style classification of the music samples, each in its own way.

This year's research operates rather with a partial division of classical music of last century into classical and avant-garde branch. The older researches are mainly based on the differences of individual genres and they map music preferences of the respondents regarding

¹ See CRHA, Bedřich et al. (2013). *Výzkum hudebních preferencí vysokoškolské mládeže v Evropě a České republice* [Research on the Musical Preferences of the University Youth in Europe and the Czech Republic]. [online]. Brno: Masarykova univerzita. 86 pp. ISBN 978-80-210-6633-5. Available at: http://www.ped.muni.cz/wmus/publikace/vyzkum_hudebni_preference_eu.pdf

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music taste (like/dislike), tolerance of non-preferred genres and of course they investigate the ability of the respondents to identify the individual genres of the heard samples.

The research team faced an important decision when preparing the survey. That was the choice of the individual genres into the file of the representative sample and then especially the choice of the particular music samples. The authors themselves were aware of the difficult situation during the choice and they mention that the character of the genre is today very relative, although they chose the titles which were written in the purest form of the genre. The reason might be the continuous music development which partially causes ambiguity and deviations in definitions of individual genres. Thus in practice, it might be difficult for the pupils or students to identify the given genre, especially, when we take into consideration that in today's music world they probably meet production on the boundary of the genres or rather brave fusions.

As we have mentioned above, the term *genre* (from French *genre*) is currently a very relative factor in classification of music compositions and common talks about music, both on professional and amateur level. Often, the confusion with other terms appears, such as "music kind" or "type" which should often be used in a different context. Therefore, it would be useful to find out how the terms are defined in professional literature.

One way of perceiving the mentioned terms is offered in Leoš Faltus's publication called *Hudební sémiotika pro skladatele (Musical Semiotics for Composers)*². The music genre is defined here mainly by the content and social function. The connection with a certain way of interpretation, typical of the genre, is mentioned. Moreover, according to the quoted publication, the genre does not have to be subordinate to the kind of a composition (see below).

Leoš Faltus further mentions the terms *form* and *kind* as two other members of the triad of the terms which musicology uses to describe a music production. His perception of the form is classic, he considers it a part of a music composition tectonics. The term music kind represents a historically created file of works, produced on the basis of an instrument or vocal cast, and therefore having some typical compositional techniques. On the basis of the

² FALTUS, Leoš (2000). *Hudební sémiotika pro skladatele* [Musical Semiotics for Composers]. 2nd ed. Brno: Janáček's Academy of Music and Performing Arts, Brno, 38 pp.

music kind, we for example distinguish chamber music for string instruments from a renaissance mass a capella.³

The next explanation of the music kind is offered by Luděk Zenkl⁴. That is reflected in the relation of the kind of a composition to its form. One of the viewpoints is the use of the composition, for example in the form of a dance, march or composition for listening. Further, according to performing apparatus (vocal/instrument compositions) which corresponds to the above mentioned definition by Faltus, according to treatment of a certain topic (programme compositions) and finally, according to the seriousness of the content, where the music kind terminologically overlaps with the definition of the genre as given by Faltus.

When we get back to the music genre, we must not forget the general definition provided by various encyclopaedias and dictionaries of music terminology. They usually define genre generally as a specific type field of the production of a particular art discipline. A very rich definition of the genre in its whole history and different interpretations can be found in *Slovník české hudební kultury (The Dictionary of Czech Music Culture)*.⁵ We can find there a very detailed description of the term across art disciplines. It is interesting that also here the term is, in the area of music, explained as a result of a long development at whose beginning there was a classification of the production according to the music form. Its narrow sense was gradually enriched by the term kind. The newer term genre was interpreted differently by various authors. Today, it is generally defined on the basis of the function and semantics, in comparison to the music form which is defined by tectonics, and to the kind which represents musical-ontic point of view. According to the quoted dictionary, there is also a partial division of the genres into functional (dance music, church music, instructive music), form (madrigal, prelude, chanson, ...) etc.

The next is the polysemous term *style*. In the music sense, it is usually a synonym of genre and in many situations it symbolizes not only common music and social features of a certain area of compositions, but it is usually also reflected in the way of life and behaviour of its fans. In this respect, the period of traditional disco music at the turn of the 1970s and 1980s or until today remaining typical appearance of hard-rock and metal music fans were characteristic. From a pure music point of view, a different use of the term is possible.

³ Ibid., p. 7.

⁴ ZENKL, Luděk (1984). *ABC hudebních forem* [ABC of Music Forms]. Prague: Editio Supraphon. p. 12.

⁵ FUKAČ, Jiří, VYSLOUŽIL Jiří and Petr MACEK (eds.) (1997). *Slovník české hudební kultury* [Dictionary of Czech Musical Culture]. Praha: Editio Supraphon. 1035 pp.

Although it is impossible to deny a significant unity and overlap of the terms style and genre, the word style is often used in the sense of stylization. Then there are phrases such as “baroque style” describing the compositions written in the spirit of this period, due to a typical polyphonic texture, melodic structure or chosen instruments, “Dvořák's style” as a term of compositional thinking of the composer or “Hollywood style” as a today slightly pejorative term for compositional techniques in a music production of this film production. Adequate, but semantically shifted and generalized explanation of the style represents typical and original way of creating or interpreting the art work, typical of a particular artist or ensemble.⁶

The last out of the commonly used and also semantically polysemous terms is *type*. Similarly, the sense here is significantly relativized, especially because of the confusion and use of various terms for the same phenomenon. The most frequently it can be found in the phrases defining the semantic focus. In music theory then there is e.g. so-called form type – that is a stable organization of the form which is often repeated in compositions. Further, there are main and auxiliary functional types of music. The main functional types represent different conceptions of compositions according to a processed content. These are types of exposition and evolution music. The first type is represented by the compositions which primarily do not process non-music topics. The second type is programme compositions which belong to the mentioned evolution type of music. On the other hand, these process non-music content and adjust the means of expression to it. Of course, there is a large number of intermediate stages. Auxiliary functional types of music are the music parts of the compositions which are less serious regarding the music material. Usually, it is the music in introduction, coda or in connecting parts or between movements.⁷ Last but not least, the term type is used again in the sense of typical use of music expressive and other means, referring to a certain character or form of a composition. Often, the name “family type” is used for a vivid, playful, less serious composition.

After the extensive summary, it is clear that hardly any of the mentioned terms has a clear definition or the area of use. The frequent interferences in the sense and use of the terms obviously relate to the etymological development and historically used terms, often adopted from a foreign language – which may result in semantic shifts. We cannot forget the

⁶ Cf. VRKOČOVÁ, Ludmila (1995). *Slovníček základních hudebních pojmů* [A Small Dictionary of the Basic Music Terms]. 2nd ed. Self-publishing, p. 184.

⁷ Cf. ZENKL, Luděk (1984). *ABC hudebních forem* [ABC of Music Forms]. Prague: Editio Supraphon, p. 65.

more times mentioned problem of using relatively different terms as synonyms either, especially in unprofessional public.

What are the consequences? Surely, it is not possible to take into consideration only one defining point of view and unify the senses of the given terms to such an extent that there will not be confusions. They cannot be hierarchized either, as their characteristics mutually mingle and with different authors are used in a modified context. By all means, the authors of the publications and other documents, using music terminology, should pay attention to the unity of these terms, at least within a given text or thematic unit, to avoid misinterpretations. We could also think about the use of the relationship between the terms *kind* and *genre* for the research purposes. Often, there is no difference in the function of particular compositions, not even in instruments choice, but only in stylization, that is compositional techniques which usually represent the only distinguishing genre factor, no matter that for example film music is officially presented as one closed genre, but in fact it is a multi-genre group. The question remains what should be the basis for the processing of the prospective researches of music preferences of younger pupils, e. g. at elementary school, where the knowledge of genres and their characteristics might be minimal in comparison to university students.

At the end, it is necessary to point out that researches of musical preferences should be used, apart from other thing, for comparison and generalization of the results. With this intention, it is impossible to avoid problems during the processing of the research, such as the mentioned ambiguous definition of the genre in a particular application in music compositions. In comparison with the terms *kind* or *type*, the term *genre* might finally be the most suitable and semantically clearest basis for this type of researches.

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Music Preferences of the Youth in the Czech Republic and Pedagogic Interaction of the Teacher

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Abstract: Music preferences of the youth are usually shaped within certain groups with typical features which distinguish them from other groups. The main factors of socialization are traditionally family and school. Within school attendance, cognitive-social learning is important. One of its parts is observational learning where the behaviour of the individual is influenced by observing a certain model, thus the teacher. The ideal teacher knows how to motivate the pupils and so significantly influence their school success rate and self-confidence in other areas of their personal life. They know how to raise the interest in music and curriculum in the pupils, how to explain the aims of education and clarify the plan of the procedure. They are able to use modern audio-equipment and music software for illustration and better quality of teaching.

Keywords: music education, teacher, sociology, cognitive-social learning, aesthetic feeling

Every music activity logically expects the existence of a perceiver. Only under this condition music has sense and becomes a communicative means. Music and every other kind of art bring some message to its listeners, audience or readers, in summary perceivers. Milan Holas (1994, pp. 60-65) defines two terms which must be distinguished: *“Perception of music and music perception. Perception of music represents acoustic perception of sound signals and music perception is focused on understanding and clarification of all the senses music has.”*

Music perception is a creative psychological activity cultivating all music abilities, skills, interests, orientations and needs of the perceiver which structures their value criteria and taste attitudes. It is so-called holistic processing of a music stimulus. During the process, the perceiver penetrates – besides active sense perceiving – also into music content.

Smolka (1983, p. 268) characterizes musicality *“as a complex of endowments and on their basis established music abilities which together with taste and need for music enable art understanding and experience of music, or musically art production”*. Music is an aesthetic phenomenon which has a strong social importance.

The music development of a man is a continuous interaction of the organism, music environment and education stimuli. Sociology, social pedagogy and social psychology distinguish between personal and social identity aspect. Aesthetic feeling of an adolescent is inadequate, “primitive” according to psychologists and researches of the youth. At this age,

the aesthetic function of music is suppressed by its social function. In the period of adolescence, the individuals prefer listening to some music often as a part of identification with their peer social group and at the same time as an expression of own individuality. Of course, with the period of older school age, the music development of the individual does not finish, but in adulthood the somatic growth finishes. The interests become more stable, the development of skills finishes and social and psychological features of the whole personality are stabilized.

In the past, there were the periods when music education was very important, and these changed with the periods when the subject was completely ignored. Still at the end of the 19th century, we can find in old municipal and school chronicles that every teacher had to be mainly a musician. In that time, teachers belonged to educated and progressive people who primarily understood music and at the same time promoted other education. We can say the teacher was a culture personality – icon of a locality.

Not only in post-war times, specifically after 1949, but also in last years the prestige of music education at schools is deteriorating. If the timetable was managed by the pupils themselves, music education would be in serious trouble. This is the result of the last research among pupils and students which was conducted for the daily MF Dnes. Its results were released on September 1, 2015 with the heading “Do Not Torture us with Singing”.

The teachers of music education were not surprised at all by the answers of the selective file of pupils of last years at elementary schools. 40% of the respondents chose music education as an absolutely useless subject. The same result had the public survey from 2010 conducted by Eliška Walterová (2010, p. 163) who measured the importance of school subjects on a seven-grade scale. In this ranking, music education was in the last places together with art, namely in the 16th – 17th place.

The issue of music education of the youth is processed in professional publications by both Czech and foreign authors. The tradition of researches and musicality tests is very rich in the Czech Republic and it dates from the 1960s. Of a great importance for methodical instruction of The Ministry of Education of the last century and for the renewal of music education teaching at elementary schools was especially The Research of Current Musicality by Vladimír Karbusický and Jaroslav Kasan in 1966 and 1969. It was followed by The Research into Musicality 1990, an independent project by J. Kasan. In the 1970s, important researches at schools were conducted by Evžen Valový – The Research of Music Perception by the Pupils of Elementary Schools.

The development of music and its social connotations goes through continuous inner transformation. In the past and even now music helps the youth to actively or passively fulfil their free time. As we have mentioned, music preferences of the youth are usually shaped within certain groups with typical features. In other words, the individual has an emotional need to belong somewhere, and thus they separate from a social environment with the help of a specific music preference. They gain the feeling of uniqueness and superiority over others. The crucial concept of music preferences conditioning is according to Mužík (2007) the presumption *that people often listen to music which those whom they like or admire listen to. It works so that the individual who identifies with a certain class or subculture searches for the music which is typical of the class ... Imaginary music solidarity is not the only related phenomenon of this cohesion, others are for example fashion, use of slang, and of course sharing of the same values, opinions etc.*

Among the significant causes of different preferences of pupils belong also demands on listening to classical or popular music. Focused and intentional listening to classical music is a complex psychological process which has great demands on attention, concentration, energy and often on knowledge of music. Consequently, music taste strongly influences the traits of the personality – pupil. These are: volition and temperament, motivational structures, development layers of personality, intelligence, education and culture determination in the broadest sense.

Music education has a main aim – to influence the personality of children through music – and that cannot be done without quality teachers. In 2011, The Department of Music Education at MU, under the leadership of doc. PhDr. Bedřich Crha, CSc. conducted “The Research of Multimedia Technologies Use in Music Education at Secondary Schools”. The research showed that *“a typical teacher of music education is a woman at the age of 41 – 50 and she has been teaching music education for 20 years. She can play the piano and guitar and she does music actively in a choir... for the purposes of education she regularly uses the computer, especially for searching information and records on the internet. The students in her lessons do not use computers. She has heard about compositional and notation software but she does not have first-hand experience with them. She does not have any experience with an interactive board either – usually, it is not even available* (Crha 2011, p. 99-103).

Thus, the problem is not only in music education itself, but also in the way it is taught. In last years, the situation in schools is characterised literally as a “chaos” when choosing didactic approaches. There is a significant discrepancy between the work of the teachers who motivate the pupils, lead them to knowledge of all music genres, and these who only make

children know the notes and sing out of tune and with aversion. Ševčíková (2012, p. 2) claims *“The aim of the work should not be the knowledge of notes, biographies of the famous composers, not even a correct intonation of singing. The teacher of music education should teach pupils in such a way that they will need music for their lives, their choice of music will be demanding and they will be able to listen to it.”*

What is the strongest initiation moment which can influence music preferences of the youth? First, it is the everyday contact of the pupil with music and with a person fond of it.

Even today, it is expected that the people who study music or music education or teach it, have music as their “mission”. After all, the preparation for their profession is time-demanding, systematic and long-term. When entering the practice, teachers – beginners are usually highly disappointed. Actually, there is a major difference between theory and reality. Also according to the results of the research on the multimedia technologies use, music education is currently facing the fact that it is behind the present modern trends. Therefore, it is becoming less attractive and popular with pupils than it used to be in the past. As a result, the youth often do not perceive music as art with a value any more, but only as a background during other activities.

As the society expectations are growing, the education standards are rising. The focus is on the content of the curriculum, but also on the skills connected with new communication technologies. The teacher of music education is expected to interpret pedagogical experience in changing education conditions and education context – however, they do not have suitable working conditions for that. The school music studio does not have to be large or expensive, but still most schools cannot afford it or a “typical” teacher cannot work with it. Those teachers who work with the computer in the direct music teaching agree on the fact that it is a good means of varying or increasing the efficiency of teaching. Every one of them must know their profession well and improve its development. The teacher adopts their professional acting to the reflected and accepted reality of the educational environment in the class.

Working with the computer is used mainly in the system of creative teaching. It helps to develop pupils' independence and appropriately accompanies the strategy of teaching which reflects the order of activities leading to set aims. In this case, the teacher must work also as a didactic programmer, technologist of teaching means and researcher etc. The vast opportunities and the potential hidden in tablets, computers and music recorders must be used in favour of music education and with the help of these means it is necessary to renew

a positive attitude of the pupils to music and reinforce the perception of music, its charm and values.

The task of music education is to regain popularity with pupils and especially to create and support their relationship to music. Teaching is not only a one-way process of providing pupils with information. It is an interaction with specific psychological and didactic connections. The teacher is the one who leads the pupils through the curriculum, who helps them. One of the ways to reach active perception and experience of music in pupils is the way of working which involves pupils in a project preparation. This enables them to follow the process of a new art piece creation and its improvement, including all imperfections and mistakes. The work in music-educational subjects has the form of active experience. Similarly, in the surroundings of a small regional town, the choir Svatý Pluk (Saint Regiment) with the master Jan Gajdošík was established 20 years ago at the grammar school in Uherské Hradiště. The child opera Little Red Riding Hood by a famous duo Svěrák – Uhlíř was being prepared throughout the school year by the children and teachers of the elementary school in Bílovice. The rehearsal had a character of community work and the performers enjoyed their singing performances. Every year, the “camp orchestra” of Rudolf Firkušný’s Elementary Schools of Arts practice melodies from various operas, operettas and musicals. The choir of Stojan’s Grammar School in Velehrad managed to realize several great projects and concerts even abroad. And that is not a complete list of the creative teaching results.

Although this type of “art education” often brings only limited results of the efforts done, accompanied by the loss of energy, the authority of a real teacher is something which cannot be ignored. The basis of the authority of a music education teacher, and art in general, is simple – the teacher must know.

In conclusion, we can say that the main factors of socialization are traditionally family and school. Within school attendance, cognitive-social learning is important. One of its parts is observational learning where the behaviour of the individual is influenced by observing a certain model, thus the teacher. The ideal teacher knows how to motivate the pupils and so significantly influence their school success rate and self-confidence in other areas of their personal life. They know how to raise the interest in music and curriculum in the pupils, how to explain the aims of education and clarify the plan of the procedure. They are able to use modern audio-equipment and music software for illustration and better quality of teaching.

People need music just for emotional effect with the experience of joy, happiness, spiritual uplift with aesthetic-emotional effect. Music education is a fertile ground for social

thinking and behaviour shaping, although currently it has to cope with pop culture produced by various media.

It is sad that music of the present which should raise a man is looking for its position in confrontation with other kinds of art, but also its position in the whole culture and society as well. According to Crha (2000, pp. 8-14) *“music is starting to work more or less neutrally, without deeper and long-lasting effect on an individual and it is losing its communicative function. It is clear that under these conditions, any music can automatically fulfil its mission in education of a man only with difficulties. Therefore we are facing a radical reassessment of value attitudes and opinions on art – art is in fact everything and at the same time nothing. Mainly the youth have been influenced in the long term by a globalized culture of media which is in a complete contradiction to the main aim of aesthetic education – ennobling of an individual, and which attacks the emotional side of an individual with cheap means.”*

Therefore, one of the most important demands on music education is to popularize art music to pupils, although they find it inaccessible and incomprehensible. The pupils should learn the music language as a means of self-expression. Through music, they should open their way to a broader opinion on culture and art in general. It depends on an elaborated conception of music education which will objectively show the advantages and disadvantages of commercial music and which tries to work so, that the children themselves would begin to learn to value, choose and listen to high-quality music.

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**Music preferences in primary schools from the point of view of the Czech
School Inspectorate in comparison with the research carried out
by Masaryk University Brno**

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Abstract: The paper deals with musical preferences of Czech pupils in primary schools in terms of teaching music education, which includes a comparison of the results of the researches of the Department of Musical Education Pedagogical Faculty of Masaryk University Brno with the findings of the Czech School Inspectorate.

Keywords: music education, primary school, elementary art school, music preferences

Music preferences in the last decade are the subject of university research, as seen at the Department of Music at the Faculty of Education of Masaryk University. Bedřich Crha and Marek Sedláček are carrying out long-term research there.¹

The research in 2010 and 2011 assessed the role of multimedia technologies in music education and was aimed at pupils of primary and high schools. It was mainly carried out by a combined method of research. Teachers were questioned electronically and pupils filled out a questionnaire in paper form. In the next two years, another questionnaire were carried out on university students in the Czech Republic in 2012 and, in the following year, throughout the European Union. This was mainly electronically. The focus of research had changed too by that time – in 2010 and 2011 the researches focused on the role of music education and multimedia technologies and music preferences were being observed rather marginally, whereas in 2012 and 2013, research focused almost entirely on music preferences.² The results confronted the findings of an external observer. Thanks to this long term progress, it was possible to describe the complex picture of the state of music preferences, the relationship with music and the influence of music education on this state.³

¹ CRHA, Bedřich, JURČÍKOVÁ, Taťána, PRUDÍKOVÁ, Markéta, Brno, 2010. Výzkum využití multimediálních technologií v hudební výchově.
http://www.ped.muni.cz/wmus/studium/doktor/vyzkum/crha_prudikova_jurcikova.pdf

² CRHA, Bedřich et al. (2013). *Výzkum hudebních preferencí vysokoškolské mládeže v Evropě a České republice* [Research on the Musical Preferences of the University Youth in Europe and the Czech Republic]. [on-line]. Brno: Masarykova univerzita. 86 pp. ISBN 978-80-210-6633-5. Available at:
http://www.ped.muni.cz/wmus/publikace/vyzkum_hudebni_preference_eu.pdf

³ Ibid., p. 7.

The theoretical level, including the criteria for an evaluation in this area, is the basic element which was set up successfully. The value of the data found is very high because they managed to utilize facts from different point of views.

The main goal of this contribution is to compare the fractional results of the empirical research, published by the team of researchers from the Department of Musical Education, with the results which were regularly collected by the Czech School Inspectorate while carrying out their inspection duties in primary schools and elementary art schools.

Right at the start, it is important to point out that the Czech Republic has the most efficient system of musical education for children and students in Europe. Conceptually, it seems we do not have comparable competition. Pupils are musically educated in nursery where the goal of this education is to develop competence, supporting the development of receptionist and perceptionist abilities and skills. In primary school, it is obligatory to musically educate pupils at least one hour per week during the whole time of compulsory schooling. The main goal is to develop particularly abilities like singing, interpretation and listening. In secondary schools which are not specialized, the main area of interest is around the theoretical area where pupils usually learn about the history of music. Attention is also paid to listening, whereas the musical part of the aesthetic education is productively developed in choirs, bands or informal musical ensembles. The possibility to educate themselves in elementary art schools, which offer an education of high quality in music, fine arts and drama, is something like an upgrade of musical education which is available to all age groups.

With the Czech Republic having a long musical tradition, interest in this type of education from the general public is considerable. In the school year 2013/2014 in the elementary arts schools educating around 240 thousand students and, in the following year, about 244 thousand students. This number is constantly rising, despite the declining number of children born every year. The percentage is about 65% of students in the music industry, less than 20 % in fine arts, about 11 % in dance, and less than 4 % in literature and drama.⁴ Instrumentation is taught to a very high level because art school teachers are preparing for future careers in the Conservatory and the Academy of Performing Arts, which shall ensure a precise artistic and technical level from its graduates.

⁴ *Výroční zpráva České školní inspekce za školní rok 2014/2015* [The Annual Report of the Czech School Inspectorate for the school year 2014/2015]. [online]. Praha, 2015. [cit. 2015-11-04] Available at: <http://www.csicr.cz/getattachment/ea8291f-7e38-4614-b1d1-f6f89b52c2af>

Given that research, whose findings were published in 2010, contains a wide range of information, it is not possible to capture all of this work. Therefore, we focus only on those findings that can be compared with the findings and conclusions to the Czech School Inspectorate gained over five years. We will try to also outline whether there has been a qualitative shift in the musical education of pupils and whether they have changed the views of teachers on the teaching of music education through this time period.

Within empirical research, teachers of music education (a total of 614 teachers) had to identify positive and negative aspects of music education compared with other subjects. Almost three quarters of respondents (72%) see the main positive aspect of music education as in the opportunity to create a more relaxed and open atmosphere. Half of the respondents appreciate the opportunity for their own creative activities (49%) and the variety of subject contents (48%). Most "other" respondents said that the social dimension of education – the opportunity for closer relationships with pupils (7) and the active involvement of all pupils in teaching – was weaker than the (7) ability to relax (6) the possibility of using interdisciplinary relationships (6) the option of teaching Music and within other subjects at primary level (2), variability of content (4), subject teaching – music (2) cooperation with the children outside school premises for education. Moreover, this included the ethical, entertaining, pleasant time space for learning by doing, the possibility of action on the tastes of students, the positive attitude of pupils, showing the talent of students, the application of knowledge and experience of professional practice, more space for thematic programs, the importance of preparing teachers, the possibility of using modern technology and media, lack of repairs essays and the possibility of another speech teacher, including singing.⁵

For negatives, teachers are concerned that music education students are not respected and that for them it is not a fully-fledged subject, which indicated 64 % of respondents. As a further downside, many fear difficulties including the maintenance of discipline (45 %), the increased requirements for training hours Music (37 %), lack of interest of students, the lack of reputation with parents and other teachers, vocal intensity, high class sizes, lack of interest in knowledge from Music and the reluctance of students to sing. On the other hand, there were also views that the time devoted to musical education is not enough.⁶

⁵ CRHA, Bedřich, JURČÍKOVÁ, Tatiana, PRUDÍKOVÁ, Markéta (2010). *Výzkum využití multimediálních technologií v hudební výchově* [Research on the use of multimedia technology in music education]. *Teoretické reflexe hudební výchovy* [online], vol. 6, no. 1, p. 30 [cit. 2015-12-10]. ISSN 1803-1331. Available at: http://www.ped.muni.cz/wmus/studium/doktor/vyzkum/crha_prudikova_jurcikova.pdf

⁶ Ibid., p. 31.

In the questionnaires, the questioned stated that towards "... the idea of learning Music, respondents were generally more positive than later reality. 40 % of respondents stated worse experience in practice than he had imagined. Idea about relevant experience, 56% of respondents and only 4% of respondents positively the fact exceeded their expectations. There would again be interesting to see whether the overall trend in education or whether this result reflects the demands of teaching Music. Despite this some "sobering" would get two– thirds of respondents (68%) chose as his approbation of Music again."⁷

The Czech School Inspectorate carried out their findings within the framework of the activities inspection of classes annually for directors and teachers from all types of schools, which aims to find out what views on the issue those who make up the teaching process hold. School principals and teachers were asked what barriers hinder their improvement of the quality of their work. This is the most commonly reported, required amount of administration – see table no. 22 barriers limiting the improvement of the quality of work – the proportion of teachers in %:⁸

Obstacles – Share

Administration – 68.0%

The low social prestige – 37.6%

Low salaries – 34.5%

Psychological demands of the profession – 32.7%

Indiscipline of pupils – 30.6%

Lack of motivation of pupils – 30.2%

The high number of pupils in classes – 24.1%

Relationships with parents and the attitude of parents – 22.9%

High degree of responsibility – 9.6%

Lack of support from the school management – 5.1%

Other – 3.1%

As an effective support to improve the perception of teachers is especially the possibility of further education.⁹

⁷ Ibid., p. 31–32.

⁸ Výroční zpráva České školní inspekce za školní rok 2014/2015 [The Annual Report of the Czech School Inspectorate for the school year 2014/2015]. [online]. Praha, 2015, p. 40. Available at: <http://www.csicr.cz/getattachment/eea8291f-7e38-4614-b1d1-f6f89b52c2af>

⁹ Ibid.

From the above the findings are clear. Although the survey relates to teaching all subjects, not just music, the results are similar. In five years, nothing has changed because low social status, psychological complexity, the lack of discipline of pupils, the lack of motivation of a high number of pupils in classes, are barriers that negatively affect their work. In the annual reports of the Czech School Inspectorate, it is not mentioned what they consider the positives and negatives teaching music, because this was not a distinction that was surveyed. These results are summarized and presented in general. This source also shows that the quality of teaching in primary schools was evaluated separately in subjects such as Czech and foreign language or mathematics. Music education was evaluated in the educational area arts and culture (along with art education). It is therefore not tracked how many music lessons the school inspectors truly evaluated. More specific information on individual schools, and possibly on the results of training can be obtained from the inspection reports, which are available to the public.¹⁰

In the annual report of the Czech School Inspectorate for the school year 2014/2015 it is stated that *"... the predominant form of teaching the class teaching (in 86.5 % of hours), from other forms of education were most represented individual work of students (two thirds pm). Individual work of students, group and cooperative learning were often represented in the hours on the 1st level. Individualized form of teaching was recorded only in the tenth hour visit."*¹¹ Regarding education in arts and culture, including teaching music education, the findings were similar. 82.7 % of teachers make teaching a group frontally 25.4 %, 13.3 % cooperatively, 55.5 % let students work independently and 8.1 % of teachers individually assess their students. The question is whether that is an effective way of teaching and whether pupils benefit.¹²

Conclusion

Given that the Annual Report of the Czech School Inspectorate does not address the specific indicators for assessing the quality of teaching music education in schools, it is possible to conclude that music education is only a peripheral interest to parents, pupils and even monitoring bodies. However, why then is there an annually increasing interest among

¹⁰See <http://www.csicr.cz>

¹¹ *Výroční zpráva České školní inspekce za školní rok 2014/2015* [The Annual Report of the Czech School Inspectorate for the school year 2014/2015]. [online]. Praha, 2015, p. 47. Available at: <http://www.csicr.cz/getattachment/eea8291f-7e38-4614-b1d1-f6f89b52c2af>

¹² Ibid.

parents and children about the education in the elementary art schools, where they are willing to pay for the education of their children? Hence it is worth considering the question of whether we should change our approach in primary schools during music lessons to motivate and interest students by ensuring that the style of education given in elementary art schools is received in the framework of basic education.

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**Music Preferences of Youth
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