

**MASARYK UNIVERSITY
FACULTY OF EDUCATION**

**RESEARCH ON THE MUSICAL PREFERENCES OF
UNIVERSITY STUDENTS IN MEMBER COUNTRIES
OF THE ISME**

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Introduction

The present day introduces a lot of changes and revolutionary interferences in our lives. The current world which is nowadays often called globalized, postmodern, media, information, virtual, consumer etc. is, apart from other things, typical of fast, almost aggressive changes, the rejection of traditional values, the destruction of cultural stereotypes caused by modern media and information technologies, the expansion and hypertrophy of entertainment and several other trends. This influences the position of music in a man's life and society. Thanks to a constant development of record and reproduction technology, it is possible to be in touch with music anywhere and anytime. The individual is affected by a great number of various sound and music impulses and they accompany them in all situations. Thus music is becoming an inherent part of a man's environment and life in general.

The man faces a wide range of behaviour modalities, a value and taste plurality, ways of living and the choice of these will be influenced by the quality and variety of the stimuli in the process of socialization where education plays a crucial role. The interesting and unique way of the world discovering and understanding is art which is able, in the process of artistic communication, to arouse, update and deepen a man's knowledge about the world, about themselves and at the same time to surpass the locality of conscious being in transcendence. Out of all kinds of arts, music has the highest chance to affect all personality traits of a man thanks to its specific means.

The outer world is typical of its significant change of music environment where new, unexpected and often unpredictable ways of different music types enter the relatively stable system of music in society. These types of music are differently created, interpreted and naturally also differently perceived, they represent a new dimension of music social existence.

All these new existentially relevant social trends and tendencies including the changes of music social functions require a continuous theoretical reflection in music pedagogy (music pedagogy also represents a starting point for a further meaningful and functional planning of the whole music education process). Music education, on the other hand, cannot do without information of musical-sociological type dealing with music activities and attitudes to music

genres which show strong correlations with musical preferences. Further, it is possible to search for relations of these genre preferences in a wider context of values and value orientations.

All the mentioned circumstances inspired the research team of the Department of Music Education at the Faculty of Education at Masaryk University in Brno to conduct the long-time empiric musical-sociological researches into music preferences whose completion is the presented global research into music preferences of university students.

1 The Research Project

1.1. The basis for music preferences research, subject and aim

The project *Music Preferences of University Students in the Countries of the ISME* followed the research activities of the Department of Music Education at the Faculty of Education at Masaryk University in former years – in 2012, it was the research of the students in the Czech Republic and in 2013 of the students in the European Union. University students as a target group represent a significant source of information for a relevant verification of the efficiency of the process of general music education at elementary and secondary schools, as they mostly continue their studies at universities immediately after finishing secondary school and thus we assume that their attitude to music and their music preferences are the results of this long-term influence of music education.

The aim of the research was to verify again the new technique of a musical-sociological empiric research (*the Computer Assisted Personal Interviewing CAPI*), further to find out the efficiency of general music education at the previous levels of schools, especially the amount of the influence of further music education and other out-of-school music activities on music preferences of university students; further, the research investigated the kinds and genres **preference** and **tolerance** and **the ability to identify** genres in the field of artistic and non-artistic music which is closely connected to their value orientation and it indicated a relatively stable music specialization which is not usually cultivated in the course of life, but only influenced by surrounding mass media world.

The representativeness and long-standing periodicity of the quoted surveys enable a certain degree of generalisation of their partial results, which makes it possible to reconstruct some *long-time trends*: it is evident that the amount of previous experience with a certain type of music is directly proportional to its acceptance and positive or negative evaluation (the compositions listeners understand, they accept and consider valuable, those they do not understand, they reject and do not see as valuable). In partial results of the surveys, there was no tendency to a clear preference or rejection of all genres present. In the proportion between the relation to the first or to the second area, there is a general preference of artistic music (AM) in recipients who were taught this type of music after finishing music education at elementary school. It is interesting that those who prefer the area of AM are rather able to positively evaluate some genres of popular music, but the preference of non-

artistic music (NAM) is closely connected with a strong rejection of AM. An average listener, on the one hand, does not reject absolutely, but on the other hand, does not accept everything from genres of the first or second area either. It is possible to take the following as proven: the amount of auditory experience – on which the level of preferences is directly dependent – is disproportionately higher in the area of NAM, which logically forms the higher preference potential of NAM genres (After all, this trend has been repeatedly observed and confirmed in musical-sociological researches in Europe already since the 1940s.).

The second phase of the quoted research activities was focused on finding out what the above mentioned results *mean* to a man, to their further life, in other words, it aimed to place the found music preferences into *a wider frame of the value orientations in a young person*.¹

The significance of the value orientation which is created by structuring of values into more or less stable hierarchies and which plays a role of some orienteering points which govern everyday practical activity of a human being, also means that every new piece of information is “filtered” through formerly created value structures. The emotional sphere of a man plays a significant role in the creation of the value orientation. This sphere should be influenced by education in the sense of involving feelings in the process of personality shaping. In these circumstances, the matters of aesthetic or music education, the possibilities of *education by art and to art* and of course the matters of the place and the function of music in the shaping of the value orientation in the youth, are in the foreground.

The highest spiritual values do not act as values “themselves”, they are always connected with the service to outer aims. Thus they take part in the development of the most important life values. This type of values is predominantly chosen by individuals; they are deliberately led and educated to them. These values are presented to them together with evaluating judgements, their individual memory is influenced; the information about aesthetic values intentions is mostly arranged by someone else. Thus, the aesthetic value does not seem to be unstable, accidental or dependent on subjective belief. It is believed to lay claim to

¹ CRHA, B. *Hudba a hodnotová orientace mládeže*. OPUS MUSICUM, Brno, XXI, 10, pp. 26-32, 7 pp. 1989.

validity surpassing individual experience. With insufficient experience with serious pieces of arts, there might appear an individual *inversion* of the system of aesthetic values, where the fulfilling of aesthetic needs of an individual transfers to compositions which are in the popular or entertaining area or which do not set any higher aims than to fulfil “free time”. The paradox is that this sphere might then present a *pseudo-value* in the fulfilling of aesthetic deficit which non-forcibly, without conscious decoding of the meaning of artificial message fulfils the individual aesthetic need as an alternative area of real aesthetic values which the individual who gained ideas in such a way will never meet.

The experience and results of several empiric surveys of the value orientations showed that in generally sociologically oriented types of research, music usually represents only a part of a widely accepted area of cultural values (e. g. the values of art, culture, music in relation to free time spending, interests, etc.). Therefore, music is not seen as an independent individual value in the area of values. Usually, it is not clearly defined, has no form of a particular music composition and is not in the foreground of the survey itself. On the other hand, musical-sociological surveys (music preferences, attitudes, interests, activities etc.) favour music, but their results are not interpreted in wider connections of the value system of a young man where they would gain a bigger sense.

In this context, other types of researches have been projected since the 1980s whose aim was to find out *where – in the value orientation – music appears in its above-individual meaning, which music (which sphere), with which other value orientations is going to connect and how closely*. The selective files were formed by the students of all types of secondary, vocational and apprentice schools, their typical feature was again quite a homogenous structure of so far reached auditory experience (“graduates” in general music education at elementary school) and of the music environment they were in. The checking file was represented by the students who, contrary to the respondents in the selective file, took part, even after leaving elementary school, in further institutionalized specialized music education and who were expected to have a different quality of “music experience” and thus a different position of music in their value orientation.

The present surveys of value orientation have usually worked with more or less stable areas of values which were graded by an individual according to the amount of their

importance (individual values included in them “were offered” to the respondent in advance) or with free statements of questioned persons (“essays” on the topic “values” and their follow-up processing by the method of the content analysis). However, it has always been necessary to take into account a possible distortion of the data gained in such a way. That was caused by the context which made it clear “*what*” is being investigated, that is why the respondents often consciously or unconsciously did not provide their real value orientations (“what they are like”) but they tended to emphasize their better sides (“what they should or would like to be like”). That is so called *verbal conformism* when an individual declares and demonstratively advocates such orientations which they for some reason consider suitable to support in the survey or also out of it. That is why one of the partial aims of the presented research was to prevent this distortion and find out the individual’s relation to music and its position in their value orientation without respondent realizing it. This was done by the production of a suitable, unusual research instrument. To involve a modified version of *the test of semantic choice* seemed to be the most convenient solution. This method is a part of psycho-semantics and it enables to enter an individual inner world of the individual.²

The results were processed by the method of the *cluster analysis* which made it possible to evaluate the meaning of partial orientations of an individual together with their other orientations. Thus every partial value had an absolute significance, but it also had a significance dependent on with which other value orientations it was connected and how closely it was connected with them. In this form, other values were presented next to each other in the connection with *music, artistic music and popular music*. These values are often used in common value areas: *life, health, family, society, job, education, friendship, love, money, art* etc.

The interpretation of axiological surveys could be based on two methodologically different attitudes: *formal* and *value*. The *formal* attitude employs various value specifications (value areas), although it does build on preliminary conception of the hierarchy of their structure. On the other hand, the *value* attitude believes in the possibility of specific preliminary (a priori) development of the hierarchical value system. The whole interpretation

² SMĚKAL, V. *Metóda sémantického výberu*. In: Maršalová, L., Mikšík, O. a kol. *Metodológia a metódy psychologického výzkumu*. Bratislava: SPN 1990, pp. 294-302

of the quoted survey referred the results of the value orientation measuring to an *ideal model of hierarchy and stratification of the value system* which formed an undefined system in the background (the lowest layer is the elementary *value of like or delight* typical of its immediate availability – it is always available to an individual, next is the layer of *vital and utilitarian values*, then the middle layer of *mental relation values – existential and psycho-social values*, and finally the layer of *the highest spiritual values of the truth, good and beauty – verity, ethic and aesthetic values* which are less obvious, less accessible and whose accomplishment requires a lot of effort and individual transcendence).

The results of the survey confirmed to some extent the already known facts about the music preferences in the youth. On the other hand, they introduced some new findings. In the relation to the general belief that music is important in the value orientation of the youth, it has been clearly proved *that music (so far without distinguishing the kind of music) has a really significant position in the value orientation*. This significance is gained by music frequent and close relations to further partial value orientations and also by the fact that in no single example music is connected with negative life values. The *qualitative* side of this finding is interesting – *which music*, which spheres fulfil the meaning of the word music in the ideas of the respondents of the selective file: here, the clear representation was by just one sphere of music – so called *popular music* (“popular music” in this essay is the various amount of music production which has primarily an entertaining function and is the object of mass listeners interest; however, it is impossible to describe this area exhaustively). Only *in the scope of this sphere, inside, as its part, artistic music* was placed. It not only proved a certain amount of disorientation among the respondents but it referred to an assumption that due to their lack of readiness and experience, the respondents “judge” the compositions from the area of AM through to them closer norms of the popular music language and thus there is usually a basic communicative misunderstanding in touch with every new composition of so called AM. At the same time, the area of media spread popular music is accepted by listeners as an alternative field for fulfilling their aesthetic needs. We can take as proven that *under the term music, the youth has a firmly fixed form of only one of its spheres – so called popular music, and in this quality music enters into further partial value orientations*.

A completely different situation was found out in the checking file consisting of the university students of music education. As we have expected, according to qualitatively different experience of the respondents with various music kinds and genres thanks to a long-time influence of music education after finishing elementary or secondary music education, the general term music gains a qualitatively different meaning. The difference between both spheres of music was clear here (artificial and popular music), the closeness of terms music and AM in comparison to popular music was more than two times higher.

In the conducted survey, we managed to capture some relatively new moments of current position of music in the relation to the value orientation of young people. It is possible to claim that even in the present, significantly changed conditions of music environment (the amount and quality of different music information affecting the individual through still more perfect media), music has an important position in the value system of young people. This position of music and its closer connection with other partial value orientations prove its undisputable *potential ability* to significantly (positively?) influence the value orientations of a human being. However, at the same moment, there is a clear tendency to “displace” music behind the borders of art. This tendency is understandable in average listeners who from the point of music paradoxically, but from their point of view and on the basis of their auditory experience, do not more or less see music objectively as autonomous art with a predominant aesthetic role. The selective file represented most of the youth who attended only music education at elementary school. Thus we can claim that compulsory music education at elementary school is not able to teach young people to understand originality and specificities of both spheres of music – artificial and non-artificial. The excessive amount of stimuli from the music sphere with predominating entertainment function often “swallow” fragmentary information and experience with AM in individual’s consciousness. Inadequate criteria enter the evaluative judgements, aesthetic values are wrongly understood and these deformations of understanding are carried into the value orientations of young people. In such a situation, positive influence of music in the value orientation remains a mere illusion: if an aesthetic deficit in a human is saturated only one-sidedly, if even school does not help to persuade students to accept the values of a different sphere, so-called artificial music, then attributes such as rest, entertainment, fun, comprehensibility, perceptive easiness etc. (in fact attributes

typical of the lowest layer of the value stratification) become the decisive criteria for judgment of each music composition. If the composition does not fulfil these requirements, the listener then objectively refuses it. The long-time one-sided audio experience, the norm of not binding neutral entertainment becomes a *barrier* which students can only hardly surpass and they then do not usually meet the real, highest spiritual values which art offers.

All empiric researches, whether they investigated a part of music social existence or the behaviour of its listeners, have one thing in common: there has always been the issue of the efficiency of music education because the selective files and their units had one common feature – they were “graduates” of general music education at elementary school (or secondary school) and all conclusions about the attitudes to music and preferences of individual styles and genres referred to its results.

This basic though was also in the designing of the *research of music preferences in university students* whose aim was, in a relevant way and by adequate means, to “measure” *the efficiency of the whole process of general music education at elementary and secondary schools* (where the main function of music education is to prepare a young man for serious music works from the area of AM and cultivation of their taste, which means education of a qualified listener of music, of future audience), to find out the *influence of further music education* and other out-of-school activities, i.e. *music activity*, through *music preferences* of individual styles and genres of AM and NAM. Besides music preferences, *the ability of the respondents to identify individual genres* was also observed.

1.2. The basic and selective file

The basic file was formed by the university students and students of other colleges in all member states of the ISME. The typical features of the units in the basic file were the social status of a university student, the corresponding age ca. 19 – 26, finishing of a compulsory general music education at elementary and secondary school.

All units of the selective file had the characteristic features of the basic file. However, the representativeness of the selective file was rather limited by a small number of respondents (the problem of a low return of questionnaires is faced by most research institutes, institutions and university research departments in many countries; it is a social fact which cannot be further influenced by the researches). For the purposes of interpretation and

possible subsequent comparison with the results of the former researches, the variables in the relationship to music education of the respondents and their music activity were observed.

The primary aim was to gain the respondents from the member countries of the International Society for Music Education (ISME), an international organization dealing with music education. Nevertheless, it was very difficult to identify the membership and thus the total number of the member countries of the ISME, so later other states of Europe, Asia, America, Australia and Africa were addressed. The information about the research was sent by e-mail communication. The e-mails were sent mostly to addresses of foreign universities – their chancellors, deans, professors and other teachers which were asked to forward them to their students. The information about the research was also sent to the representatives of national committees of the UNESCO. The questionnaire was translated from Czech into four world languages – German, English, French and Spanish. This way of addressing the units of the basic file is very efficient as for the possible number of the respondents. However, the representative selective file in a statistic sense is not usually gained. By trying to address the highest possible number of units, we believe that the bigger the size of the selective file, the smaller the risk of selective mistake and the more representative results. Thus we have a quasi-representative selective file, where the representativeness is verified by the confrontation of the gained data with the gained level of knowledge (the file is thus representative in the logical not statistic sense).

Another way of finding the research was the link on the Facebook website or studying of the contributions on the websites of the ISME. The effort was to gain not only respondents with music education, but also respondents who attended classes of music education only at elementary school, i.e. music education as a compulsory subject at school. The typical feature of the selective file was the social status of a university student, implicit was their education gained during compulsory school attendance.

27 000 e-mails in total were sent to 202 countries in the world. 38 states of **America** were addressed, namely: Argentina, Antigua and Barbuda, Aruba, Bahamas, Barbados, Brazil, British Virgin Islands, Belize, Benin, Bolivia, Chile, Canada, Columbia, Costa Rika, Cuba, Curaçao, Ecuador, Salvador, Georgie, Grenada, Guatemala, Guyana, Haiti, Honduras, Jamaica, Mexico, Nicaragua, Paraguay, Peru, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, St. Martin, Surinam, Trinidad and Tobago, USA, Uruguay, Venezuela;

47 states from **Asia**: Afghanistan, Armenia, Azerbaijan, Bahrain, Bangladesh, Bhutan, Brunei, Cambodia, China, Democratic People's Republic of Korea, India, Indonesia, Iran, Iraq, Israel, Japan, Yemen, Jordan, Kazakhstan, Kuwait, Kyrgyzstan, Laos, Lebanon, Malaysia, Maldives, Mongolia, Burma, Nepal, Oman, Pakistan, Palestine, Panama, Philippines, Qatar, South Korea, Russia, Saudi Arabia, Singapore, Sri Lanka, Syria, Tajikistan, Thailand, East Timor, Turkmenistan, United Arab Emirates, Uzbekistan, Vietnam;

18 states from **Australia and Oceania**: Australia, Cook Islands, Fiji, French Polynesia, Kiribati, Marshall Islands, Micronesia, Nauru, New Caledonia, New Zealand, Niue, Palau, Papua New Guinea, Samoa, Solomon Islands, Tokelau, Tuvalu, Vanuatu;

44 states from **Africa**: Algeria, Angola, Benin, Botswana, Burkina Faso, Burundi, Cameroon, Cape Verde, Chad, Comoros, Congo, Ivory Coast, Democratic Republic of Congo, Djibouti, Dominica, Dominican Republic, Egypt, Eritrea, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea-Bissau, Republic of South Africa, Kenya, Lesotho, Liberia, Libya, Madagascar, Malawi, Mali, Mauritania, Mauritius, Morocco, Mozambique, Namibia, Niger, Nigeria, Equatorial Guinea, Rwanda, São Tomé and Príncipe, Senegal, Seychelles, Sierra Leone, Somalia, Central African Republic, Sudan, Swaziland, Togo, Tunisia, Tanzania, Uganda, Zambia, Zimbabwe;

44 states from **Europe**: Albania, Andorra, Russia, Belorussia, Belgium, Bosnia and Herzegovina, Bulgaria, Czech Republic, Croatia, Cyprus, Denmark, Estonia, Faroe Islands, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Liechtenstein, Lithuania, Luxemburg, Malta, Monaco, Monte Negro, Netherlands, Norway, Poland, Portugal, Moldova, Romania, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Macedonia, Turkey, Ukraine, Great Britain.

15421 students opened the questionnaire, 4094 respondents read the instructions and filled in the questionnaire and 2635 respondents from 56 countries of the world finished the whole questionnaire.

1.3. Methods, technologies and techniques

In the research, the sound questionnaire in combination with the questionnaire which investigated the respondents' sex, their music education (elementary, secondary, further music education and professional education) was used. In the next part, music activities were observed (musically non-active, playing an instrument, activity in amateur ensembles, professional activities).

The sound questionnaire has been constructed and distributed for the **first time in empiric musical-sociological researches** using IT *online in electronic form*. *The type of the questionnaire is Computer Assisted Personal Interviewing (CAPI)*. The collection and evaluation of data using computers and the internet is fast, exact, enables easy and unlimited distribution among respondents, lowers the costs of research, but at the same time includes the risk of a low return.

The questionnaire was displayed on the faculty websites from February 2014 to July 2014. The respondent listened to 33 short music samples step by step. It was possible to hear the sample only once and the respondent started it by clicking on the symbol "play". Already during the listening, the respondent could answer the questions on the likes or dislikes (*preference, tolerance, rejection*) and which genre or style the sample is (*identification*). When the sample finished, they sent the answers and thus stored them in a database. After any sample, the respondent could stop filling in. They just saved the link which later enabled them to start again where exactly they finished. At the end, they were asked to provide information about the state where they were filling in the questionnaire, about their age, sex, music education and music activities, which enabled the classification of the gained data and formation of the interest subfiles according to these variables.

The evaluation was done in the form of questions on the database. The numbers of individual answers were summarized into the interest subfiles and presented clearly on a website with a quick navigation in the processed results. Further, the files containing the tables and graphs in Excel were created.

As for the questionnaire technology, it is created by a document – web page – written in XHTML 1.1 language. For a simple, clear graphic design, the cascade styles CSS 2.1 were used. Interactivity on the side of the user and control of the entered data was provided by JavaScript library jQuery 1.7.1, for playing the samples the complement of this library JPlayer 2.1.0 was used. The exchange of data between the browser and web server was done by the technology AJAX. The data was stored in the MySQL database. The server part of the

application was programmed using object access in the language PHP. The university provided web space with the support of PHP version 5.3.17 and MySQL 5.0.88.

The graphs and tables in Excel 2007 were generated automatically using the programming language Visual Basic for Application (VBA).

The sound questionnaire contained 33 typical music samples of the genres of AM and NAM with the length of exposure ca. 1 – 2 minutes. These samples were always evaluated by the respondents immediately after hearing on a three-grade evaluation scale. (“I like listening to” – “I do not mind listening to” – “I dislike listening to”). The decision to use this type of the scale was based on the effort to simplify the respondent’s decision making and to spare their time as much as possible.

As in most researches, the music preferences are run as a set of questions on a positive or negative attitude to individual music genres, styles and kinds. Naturally, we are not interested in the preference of one type of music to another, but in the set of the measuring attitudes to items which are independent of each other. While projecting the research, we considered using the combined technique of the sound questionnaire and scale *technique of semantic differential*, which would consequently enable more precise differences in evaluation in the phase of analysis and interpretation of the gained data (in ca. 10 pairs of bipolar adjectives, it is possible to observe at some level of statistical significance e. g. the correlation between the amount of preference and the amount of understanding music communication, the language of music work, or the correlation between the amount of understanding music communication – basic evaluating attitude – aesthetic and axiological view etc.). However, this type of sample evaluation would disproportionately lengthen the time of filling-in the questionnaire by the respondent. Therefore, the three-grade evaluation scale was finally preferred.

1.4. Music samples

In this type of research, the choice of music samples is very demanding and to a certain extent decisive. It was done to cover the most frequent music styles and genres of AM from baroque to music of the 20th century and NAM of the 20th and 21st century. To be able to compare the results of the research with the results of the researches of music preferences in university students in the Czech Republic in 2012 and in the states of the European Union in 2013, the set of the music samples had to be preserved without any changes, although the respondents from foreign countries will not understand the samples by the Czech interpreters and with Czech lyrics, which naturally might affect their amount of preference, tolerance or rejection. On the other hand, in many similar researches from previous years it was shown that not understanding the text does not significantly influence the amount of preference.

In the field of AM, the samples were chosen from music pieces which are not very well known but typical. The reason was to find out the respondent's ability to recognize the music style using their analytical mental operations of the heard music structure, not mediated so far acquired ones. In fact, some respondents might connect e. g. A Little Night Music as the most popular piece by W. A. Mozart with classicism in so called encyclopaedic way (e. g. under the influence of school education), without recognizing others pieces of this style and by this author. Less known samples are more reliable while verifying the respondent's listening experience, the amount of activity of their music thinking, the ability to judge etc.

On the contrary, in the field of NAM which is mostly represented by modern popular music, the most typical, popular and time-proven samples were chosen. The aim was also to find out whether the respondents feel the usual classification of the compositions to the relevant styles even today, as according to the development of the given style some pieces might be perceived differently than before (e. g. compositions which were regarded as metal in the 60s might be today closer to hard rock due to the progress of the style etc.). In modern popular music, ambivalence and overlapping of styles and genres is quite common; that is why we tried to choose the samples of possibly the clearest style.

The choice of the styles and genres from NAM was influenced by two representative musical-sociological surveys from the Czech environment: by Mikuláš Bek³ from 2001 and

³ Srov. BEK, M. *Konzervatoř Evropy? K sociologii české hudebnosti*. Praha: KLP - Koniasch Latin Press, 2003. 280 pp. musicologica.cz, vol. 1. ISBN 80-85917-99-8, p. 89.

by Marek Franěk and Pavel Mužík from 2006⁴. In contrast to M. Bek's research, the music kinds *opera* and *operetta* were not included in this research same as the music styles and genres *hard core*, *current dance music* (it was replaced by *electro dance* style), *independent rock* and *rock of the 60s* (these were joined under the more general name *rock*, *art rock* was separated). In contrast to M. Franěk and P. Mužík's, the music genre *soundtrack* was not included and the music style *reggae* was added.

From the field of NAM, 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 and world music.

The chosen music styles and genres from the field of non-artistic music were represented by the following compositions, music bands and interpreters (in alphabetical order):

Art rock	Pink Floyd – Money
Blues	B.B. King – Gambler's Blues
Country	Johnny Cash – Folsom Prison Blues
Brass music	Moravanka – Nedaleko od Trenčína
Disco	Haddaway – What Is Love
Electro Dance	DJ Tiesto – Maximal Crazy
Electronic music	Jean Michel Jarre – Magnetic Fields 2
Folk	Jan Nedvěd – 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 Song	Luboš Holý – Vy páni zemani
Musical	Leonard Bernstein – West Side Story (Tonight)
Pop	Madonna – Hung Up

⁴ Srov. FRANĚK, M.; MUŽÍK, P. Hudební preference a její souvislost s některými osobnostními rysy. *ACTA MUSICOLOGICA.CZ* [online], Brno, UHV FF MU, 2006, no. 3 [cit. 2012-05-30]. ISSN 1214-5955. Available from: <http://acta.musicologica.cz/06-03/0603s02.html>

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
Traditional jazz	Louis Armstrong – When the Saints Go Marching in
World music	Dead Can Dance – Radharc

1.4.1. The reasons for the choice of the listening samples and their brief characteristics

Art rock: Pink Floyd – Money

The music style art rock was included in the research thanks to its exclusiveness and because it exceeds the usual mainstream music thinking. This style, which has the attribute “art” in its name, is typical of higher instrumental difficulty, presence of compositional strangeness, inspiration by AM etc., while maintaining rock character.

From the choice of the representatives of this style (The Who, Queen, Emerson, Lake & Palmer, Pink Floyd, Genesis etc.), in fact some of its albums or pieces, the song Money from the album *The Dark Side of the Moon* (1973) by a British music band Pink Floyd was chosen. The piece starts with an unusual 7/4 metre which provides a special rhythmical background – the music loop consists of the series of recorded noises: a mechanic cash register, clinking of coins, tearing of paper.

According to Josef Vlček, the music journalist, reviewer and theoretician of modern popular music, art rock is “one of the most contradictory terms in rock music”⁵ – undoubtedly because it is difficult to define. The aim of this research is to find out whether the respondents feel manifestation of art in the chosen composition, or more precisely whether they need to distinguish this style within rock at all.

⁵ See VLČEK, J. (1988). *Rockové směry a styly*. Praha: Ústav pro kulturně výchovnou činnost, p. 10.

Blues: B.B. King – Gambler's Blues

Blues is originally a vocal music structure sung by an Afro-American population in the 19th century by responsorial technique (a soloist changes with a choir). Blues, together with spiritual and gospel, create the roots of modern popular music.

The set form of blues is a basic 12-bar scheme based on cadence harmony (tonic, subdominant, dominant in this order: **T**, T, T, T, **S**, S, **T**, T, **D**, **S**, **T**, **D/ T** – the fundamental functions are in bold). The sample for the research was selected from the modern form of the style, so-called electrified blues (blues after 1950, where next to electric guitar also electric bass guitar is used).⁶

The clear choice of the sample was the Afro-American composer, guitarist and singer B.B. King (birth name Riley B. King, *1925), nicknamed “King of Blues”. His music performance is typical and unmistakable – characteristic singing changes with usually unison guitar solos. The American magazine *Rolling Stone*, specifically focused on modern popular music and pop-culture in general, placed B.B. King in the 6th place in the charts of top 100 guitarists.⁷ In a 50-second long sample of the song *Gambler's Blues* from the compilation album *King of the Blues* (the selection of the greatest hits by B.B. King from 1949 to 1966), the respondents heard the introductory guitar solo on the characteristic rhythmic blues background of the mentioned 12-bar harmonic scheme.

Country: Johnny Cash – Folsom Prison Blues

The research by M. Bek has already shown that country style is very popular in the Czech Republic. In the averages of the evaluation of individual music genres by the respondents, country style was in the first place in his research from 2001. Bek mentions “the domestication of American culture in the era of normalization” and further states that country music “transformed into a national music language of folk singing around campfires and restaurant tables”⁸ in Czech environment. The sample was chosen from the American production, the classic of the genre which is represented by the American singer, guitarist and

⁶ Ibid., p. 12.

⁷ Cf. WENNER, Jann, S. (ed.) 100 Greatest Guitarists of All Time. *Rolling Stone* [online], [cit. 2013-06-05]. Available from: <http://www.rollingstone.com/music/lists/100-greatest-guitarists-20111123/b-b-king-19691231>

⁸ BEK, M. (2003). *Konzervator Evropy? : K sociologii české hudebnosti*. Praha: KLP – Koniasch Latin Press, 280 pp. musicologica.cz, vol 1. ISBN 80-85917-99-8, pp. 88–89.

composer Johnny Cash (1932–2003). The song Folsom Prison Blues (1955) is one of the greatest Cash's hits and at the same time, a representative sample of the American country style which significantly influenced the development of its genre.

Brass music: Moravanka – Nedaleko od Trenčína

Brass music is characterised by the set of instruments which comprise brass, woodwind and percussion instruments. It is a specific fusion of traditional folk music with traditional European dance music. Due to its character, we place it in the area of traditional popular music. In M. Bek's research, brass music was placed roughly in the middle of the preferences (the 10th place out of 21 music styles and genres), while this genre manifested the highest values of determinant deviation⁹. Our hypothesis is that this music genre will be on the fringe of the interest of university students. This age group is likely to prefer modern popular music with its subgenres.

The definite choice among music bands was Jan Slabák's (*1941) Moravanka which has a long tradition in the Czech Republic (the first radio records are from 1971)¹⁰, professional level and permanent listeners base, especially among the elder generation. Originally a folk song of polka character Nedaleko od Trenčína played by them is a typical example of brass dance music with characteristic clarinet solos.

Disco: Haddaway – What Is Love

The music genre disco started to develop in the early 70s of the 20th century when there was a shift in popular music from singers accompanied by a band with live instruments to synthesizers and automatic percussion. Thanks to these electronic instruments, music was made faster and cheaper and thus it was able to meet commercial requirements. The name of the genre comes from the French word *discothèque*, the night clubs where the songs were played from the records. The visitors danced and listened to this music. The pioneers of the disco genre became American musicians, for example the recently deceased Donna Summer. In Europe, disco became massively popular in the 80s and 90s, especially in Italy and Germany. Sometimes it is also called *eurodisco* or *eurodance*. M. Bek included in his

⁹ Ibid., p. 89.

¹⁰ Cf. Jan Slabák a MORAVANKA : Historie [online]. © 2011 [cit. 2013-06-09]. Available from: <http://www2.moravanka.eu/historie/>

research from 2001 the genre “disco of the 80s” which has a very positive, above-average evaluation from the respondents (the sixth most popular genre)¹¹.

Whether this positive attitude remains will be proved by the sample What is Love. The song by the German-Trinidadian singer Nestor Alexander Haddaway (*1965) from 1993 has a strong dance character and also other typical features of its genre: 4-beat metre with rhythmical beats of a hi-hat, melodic singing of usually simple lyrics, synthesizer rhythmical-melodic figures (syncopated rhythm). The song was an immediate success, placed at the top of the world charts, especially in Europe it was in the first places.¹² In 1998, it was a theme song of the American teenager comedy *A Night at Roxbury*. It became a basis for the birth of other electronic dance genres.

Electro Dance: DJ Tiësto – Maximal Crazy

The disco genre was further followed by electro dance which also originates in night clubs which were primarily intended for dancing. Again, the music is created by percussion automatic machines and synthesizers with controlling sequencer units, but the sound is rawer, focused on percussions, the vocal section is eliminated or not present at all. Among cult pioneers of the genre, the German band Kraftwerk belongs, which has been active since the 70s of the 20th century. For the needs of the questionnaire, we chose the sample of contemporary electronic dance music which is a phenomenon of DJs who choose and play music but also change music live on the stage. With the help of gramophones, CD players or computers (music software), they mix and modify music while using ready compositions, different sequences, noises, sample sounds etc. The method is called scratching. The main instrument of such musicians is a mixing console which enables them to make so called sets.

Tiësto (his birth name is Tijs Michiel Verwest, * 1969) is a Dutch DJ and producer; he has been on stage since 1994 and he has been nominated for Grammy Award prize several times.¹³ The set Maximal Crazy is a typical example of his mixing performance.

¹¹ BEK, M. (2003). *Konzervatoř Evropy? : K sociologii české hudebnosti*. Praha: KLP – Koniasch Latin Press, 280 pp. musicologica.cz, vol 1. ISBN 80-85917-99-8, p. 89.

¹² What Is Love (song). *Wikipedia : The Free Encyclopedia* [online]. [cit. 2013-06-09]. Available from: [http://en.wikipedia.org/wiki/What_Is_Love_\(song\)](http://en.wikipedia.org/wiki/What_Is_Love_(song))

¹³ Tiësto : Official website [online]. [cit. 2013-06-09] Available from://www.tiesto.com/Tiesto-home

Electronic music: Jean Michel Jarre – Magnetic Fields 2

Electronic music is characterised by an exclusive use of electronic music instruments such as key synthesizers, different tone generators, digital samplers etc., recently also computer technology. On the one hand, it has a mechanically exact rhythm, it might contain elements of dance music and thus remind the minimalism style or even electro dance, or on the other hand, with its relaxing meditative parts it might be close to the New Age style or ambient music.

Jean Michel Jarre (*1948), the popular French “electronic magician”, composer and interpreter, is one of the most significant representatives of the genre. His open-air concerts are spectacular music laser shows which use the most modern music technology and technological procedures. From the album *Magnetic Fields* (*Les Chants Magnétiques*, 1981), which contains five parts, the sample from the second part, one of his greatest hits, was chosen. It is interesting to point out that while creating this album, the method of so-called sampling (digitally recorded real sounds) had been used for the first time as an integrated music element.¹⁴

Folk: Jan Nedvěď – Na kameni kámen

Folk, the opposite of rock and pop music, is inspired by traditional folk music, by songs accompanied by acoustic instruments. It is closely connected with unofficial, amateur music, home music production etc. It overlaps with tramp songs, protest songs, spirituals. In modern arrangements with the use of a rhythmical section, it takes the shape of modern popular music. Typical are lyrical, almost pastoral features where the lyrics play important role. It is not unusual that an artificial folk song gains such a mass popularity that it becomes popular and familiar among most people. Czech folk is specific, it has a long tradition and several representatives of a different significance.

The phenomenon of František and Jan Nedvěď’s brothers (the founders of the music band *Brontosauři*, the members of the ensemble *Spirituál kvintet*, the authors of many folk and tramp songs) is noticeable. We may even claim that these two songwriters belong to the most important and commercially successful representatives of the genre in the Czech Republic. In the research, we used the fragment of one of the most popular songs by Jan

¹⁴ Jean Michel Jarre : *Official website. Discography. Magnetic Fields* [online]. Jean Michel Jarre, © 2009 [cit. 2013-06-09]. Available from: <http://www.jeanmicheljarre.com/discography/studio/magnetic-fields-1981>

Nedvěd (*1946) Na kameni kámen (1985) from the album of the same name by the band Brontosauři. It is a song with a 4-beat metre where the author's singing is accompanied by two guitars (6- and 12-string ones).

Free jazz: Ornette Coleman – Macho Woman

Free jazz as a subgenre of modern jazz is one of the most significant directions of jazz development. It arises in the 50s of the 20th century in the USA as a style based on free improvisation and experiments with instrument articulation, music structure and form. This style has clear artistic ambitions, it is highly avant-garde and it is not a coincidence that it arises approximately at the same time when European AM experiments with timbre music, serialism, minimalism or electro-acoustic instruments. This style is characterised by exceeding the limits of the jazz styles in the 40s and 50s, e. g. be-bop or modal jazz, and by using the elements of atonality, polytonality, serialism and other innovative procedures from the area of modern AM.

One of the most significant representatives of this style is the Afro-American saxophonist, trumpeter, violinist and composer Ornette Coleman (*1930). The chosen sample from his composition Macho Woman from the album Body Meta (1976) is characterised by polytonality and syrhythmics.

Funk: James Brown – Don't Stop the Funk

Funk is originally an Afro-American music style which oscillates between soul, blues and modern jazz. It is characterised by its energetic rhythmic structure with the accent on a bass line and the use of breaks in wind sections. Today, there is funk-jazz, funk-rock or electro-funk in fusions.

The founder of funk is James Brown (1933–2006), the Afro-American singer and composer who, except for funk, strongly influenced soul and hip-hop when he, as one of the first singers, started to use rap technique in his songs. His voice timbre is unmistakable, rough with typical hoarse voice in high positions. The song Don't Stop the Funk from the album People (1980) is characterised by the use of Latin-American rhythms, typically funk rhythmic guitar, wind section and responsorial type of singing.

Gospel: The Edwin Hawkins Singers – Oh, Happy Day

Gospel, together with blues and spiritual, represents the roots of vocal and vocal-instrumental popular music. Gospel as a spiritual song form differs from spiritual especially by the focus on biblical New Testament topics and by the use of rather responsorial technique which contains more solo performances including typical shouts. Gospels are closely connected with protestant churches (especially the Baptists) and originally the name described black spiritual songs. Gospel, as the only form of the official spiritual song, was in the top places of the charts of modern popular music with which it shares some features (quite often it has the rhythmical elements of boogie-woogie, rock'n'roll, soul, pop, swing and jazz) – there are fusions directly called gospel-rock, pop-gospel.¹⁵

The song Oh, Happy Day might be considered a gospel anthem which originates from the turn of the 18th and 19th centuries when it was sang during baptism and confirmation in protestant churches in the USA and England. It is present in Baptist hymnals until today. This song was made famous internationally by Edwin Hawkins (*1943) with his Edwin Hawkins Singers – in his arrangement and interpretation it won the Grammy prize in 1970 for the best interpretation of the soul gospel song in 1969.¹⁶ The chosen sample from this song contains the first stanza with lyrics: Oh, happy day, when Jesus washed my sins away. The arrangement, where solo singing changes with a choir, contains syncopated piano accompaniment and rhythmic percussions.

Heavy metal: Black Sabbath – Neon Knights

Heavy metal (in short metal) is one of the developmental lines of hard rock which is characterised especially by strong rhythmic percussions, raw guitar with effect, modified sound (booster, distortion, overdrive etc.) or significantly exposed singing in extreme voice positions (so-called growling, screaming). The topics use elements from mysticism to Satanism. It has several sub-styles (dead metal, trash metal, speed metal, black metal, rap metal, punk metal etc.) according to its expression characteristics or styles with which it shares some features. The beginnings of the style might be found at the turn of the 60s and 70s of the 20th century. Its roots can be found at The Beatles, particularly the song Helter-

¹⁵ Cf. MATZNER, A. – POLEDŇÁK, I. – WASSERBERGER, I. (1980). *Encyklopedie jazzu a moderní populární hudby: Část věcná*. Praha: Editio Supraphon, p. 110.

¹⁶ See *Grammy.com. Past Winner Search. Edwin Hawkins* [online]. [cit. 2013-06-09]. Available from: <http://www.grammy.com/nominees/search?artist=Edwin+Hawkins&title=&year=All&genre=14>

Skelter from 1968 which later inspired heavy-metal pioneers (Black Sabbath, Led Zeppelin, Deep Purple etc.).

Today, the band Black Sabbath is a classic of its genre, either with the original singer Ozzy Osbourne (*1948) or his substitute (since 1980) called Ronnie James Dio (1942 – 2010). The song Neon Knights from the album Heaven and Hell (1980) has a typical metal rhythm with guitar riffs and singing.

Hip-hop: Cypress Hill – Insane in the Brain

At the present, hip-hop is one of the commercially most successful music styles or cultures. It comes from the 70s of the 20th century from the black quarters of New York when DJs started to separate rhythmical elements of percussions from electronic music and enriched them with rhythm and rhymed speech (rap). Soon, the Masters of Ceremonies (MCs) started to specialize in this speech. They are often confused with rappers. The fact that hip-hop is the domain of Afro-Americans until today proves also the list of the 20 most commercially successful hip-hopers of the present with only one white man (Eminem).¹⁷

The band Cypress Hill has been active in music area since 1991. It is exceptional mainly thanks to the voice of the front man – rapper B-Real who reaches a strident nasal sound while rapping. The chosen sample Insane in the Brain comes from 1993 (from the album Black Sunday). To the swinging rhythmic background made by scratching which does not change significantly during the song, B-Real and Sen Dog rap the text.

Folk song: Luboš Holý – Vy páni zemani

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 music education in the Czech Republic, as

¹⁷ *Cash Kings 2011: Hip-hop Top 20 Earners* [online]. [cit. 2013-06-09]. Available from: <http://www.forbes.com/pictures/eeel45elkd/6-marshall-%e2%80%9ceminem%e2%80%9d-mathers-14-million-tie/#gallerycontent>

researches from recent years show¹⁸, surrenders it so easily. The folk song is forcibly replaced by the song from the field of modern popular music – in music education at elementary and secondary schools, folk songs are replaced by commercial ones. 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 the Czech population - the lack of the awareness of (not only music) own national identity.

The song *Vy páni zemani* sang by the significant folklore singer of Moravian folk songs Luboš Holý (1930–2011) with the ensemble *Musica Folklorica* from the album *Rabudeň, rabudeň* (2010) demonstrates the traditional folklore of the Hornácko Region in its typical form of a dulcimer band. The inclusion of a folk song into the research should thus prove music preferences in university students in the area of national folklore.

Musical: Leonard Bernstein – West Side Story (Tonight)

The musical, as a synthesizing theatre form which connects speaking, vocal-instrumental and dance part and which emerges in the USA as a modern alternative to European operetta, which it has replaced nowadays, started to form in the 30s of the 20th century. It is an interesting fusion of jazz music, modern popular music and indirectly AM as well. Since the second half of the 90s, the musical has been very popular in the Czech Republic. The interest is admirably present until today. It will be interesting to observe whether the classic of the genre will attract the respondents in competition with others styles and genres.

The musical *West Side Story* (1957, the idea and choreography by J. Robbins, libretto by A. Laurents, texts by S. Sondheim) is a highly original, modern piece by the music composer, conductor, pianist and pedagogue Leonard Bernstein (1918–1990). The musical was brought to the screen in 1961 by the directors J. Robbins and R. Wise and according to the evaluation of the American Film Institute, where 500 specialists from music composers, artists, reviewers and historians were choosing out of 250 films, the piece became one of the most successful musicals made into film so far (in was in the 2nd place out of 25 chosen; in the

¹⁸ Cf. CRHA, B. - JURČÍKOVÁ, T. - PRUDÍKOVÁ, M. (2010). Výzkum využití multimediálních technologií v hudební výchově. *Teoretické reflexe hudební výchovy [online]*, vol. 6, no. 1, pp. 1-288 [cit. 2013-04-10]. ISSN 1803-1331. Available from: <http://www.ped.muni.cz/wmus/studium/doktor/publ.htm>
and CRHA, B. - JURČÍKOVÁ, T. - PRUDÍKOVÁ, M. (2011). Výzkum využití multimediálních technologií v hudební výchově na středních školách. *Teoretické reflexe hudební výchovy [online]*, vol. 7, no. 1, pp. 1–295 [cit. 2013-04-10]. ISSN 1803-1331. Available from: <http://www.ped.muni.cz/wmus/studium/doktor/publ.htm>

first place there was the musical *Singing in the Rain*).¹⁹ The musical *West Side Story* is especially popular in the Czech Republic, first it was a success already in the 70s in the National Theatre, then it was presented by Theatre Karlín in Czech language (2003 – 2007) and Brno City Theatre (1996 – until today, 641 repeat performances).²⁰ The sample *Tonight* (in Czech *Jdem tmou*) from this musical is a lyrical duet by Tony and Maria who declare love to each other, similar to Shakespeare's drama *Romeo and Juliet*, by which the whole musical is inspired. A minute-long sample is from the film version, original soundtrack where Maria is sung by Marnie Nixon and Tony by Jim Bryant. The film orchestra is conducted by Johnny Green.

Pop: Madonna – Hung Up

Pop music (in short pop) is generally the result of mainly entertaining, mass pop-culture whose development we might observe since the end of the 50s of the 20th century. More specifically, as a style-genre kind it is the opposite of rock, representative of the Third Stream, i.e. commercially entertaining music adjusting for the listeners' demands. The transitional area between both kinds is pop-rock, but it pervades many other genres (disco-pop, Latin-pop, pop-folk). Pop is difficult to define as for its style. It follows the demands of mass culture, i.e. simplicity, i.e. low demands for the listeners, entertainment and commerciality.

The choice of the sample was quite clear – the most typical representatives of the genre are the Swedish band ABBA and American singer Madonna (*1958) who is called the queen of pop. In *Hung Up*, both phenomena interconnect. Madonna used, in a postmodern way of collage, the ABBA's song *Gimme! Gimme! Gimme!* (1979) as a background for her own song. *Hung Up* from the album *Confessions on the Dance Floor* (2005) immediately reached top places in the world charts, the album and especially the song (including her video clip) were awarded several prestigious prizes such as the best international pop record (MTV Video Music Awards, MTV Europe Music Awards, Brit Awards, Grammy Awards, International Dance Music Awards, Echo Awards) in 2006 – 2007.²¹

¹⁹ Available from: <http://www.afi.com/docs/about/press/2006/musica.pdf>

²⁰ Cf. *Městské divadlo Brno. Repertoár. West Side Story* [online]. [cit. 2013-06-16]. Available from: <http://www.mdb.cz/inscenace/8-west-side-story/>; *Hudební divadlo Karlín. Repertoár. West Side Story* [online]. [cit. 2013-06-16]. Available from: <http://www.hdk.cz/repertoar/12-west-side-story/>

²¹ See e.g. *Madonna.com* [online]. [cit. 2013-05-17]. Available from: <http://madonna.com/news/title/madonna-wins-best-dance-album-at-the-49th-annual-grammys>

Rap: Eminem – Real Slim Shady

Rap is a basic part of a hip-hop music culture but as a specific form of vocal expression it can be found in music of authors who turn away from hip-hop. Since the 70s of the 20th century, e. g. James Brown, Blondie or Clash have used it. The fusion of styles such as rap rock, rap metal and rap funk were created – that is why we viewed rap as an independent style in the sound questionnaire. The basis of rap is chanting of rhyming lyrics to the rhythmical music part. It is the same in the chosen song by a famous American rapper and producer Eminem (birth name Marshall Bruce Mathers III, *1972) who has been the most popular and best paid “white” rapper for the last 10 years.²² His authorial texts are highly controversial and shocking. In his song Real Slim Shady from 1999, there are frequent vulgarisms, sexism and more or less direct offenses of particular American music artists. The extensive text flows on a compact, almost unchanging rhythmical-melodic background made by automatic percussion and synthesizer. In 2000, Eminem was awarded Grammy for this song as well as for the album *The Marshall Mathers LP* which contains the song.²³

Reggae: Bob Marley – One Love

The next music genre which arose from the Afro-American culture is reggae. It has shaped since the early 70s of the 20th century and it was inspired by ska and rock-steady. Reggae is one of many other genres which were influenced by New Orleans rhythm & blues, however, with a unique contribution of original Jamaican music. The origin of reggae is closely connected with a Jamaican religious Rastafari movement. That is why there are often religious symbols (Babylon, Zion, Lord) in the texts of songs and the representatives of the genre wear a typical haircut (dread locks remind the mane of the lion of Judah which is the symbol of Rastafarians).

Probably the most famous representative and the main creator of the genre is Bob Marley (birth name Robert Nesta Marley, 1945–1981), the Jamaican singer and guitarist. His song One Love/People Get Ready from the album *Exodus* is from 1977. (It is the version of the ska song of the same name from 1965 when he still performed with The Wailers.) The song has typical features of the genre, i.e. syncope rhythm with the accent on even beats,

²² Cf. commentary to the Hip-hop.

²³ See *Grammy.com. Past Winner Search. Eminem* [online]. [cit. 2013-06-09]. Available from: <http://www.grammy.com/nominees/search?artist=&title=&year=2000&genre=28>

ethnic percussions and slow swinging tempo. There is usually the discrepancy between the especially calm and relaxing tone of his songs and the content of lyrics which he made political; he expressed his disagreement with demoralization of power structures, violence and he urged the turn to Rastafarian faith and its content.

Rhythm & Blues (R&B): Muddy Waters – Hoochie Coochie Man

Rhythm & Blues (R&B) is originally an Afro-American style-genre kind of electrified city blues²⁴ which might be considered a direct initial stage of rock'n'roll and a powerful starting point for popular music in a modern sense (since the 60s). It arises at the turn of the 40s and 50s and is characterised by strong rhythmicity (hence its name) with blues feeling. The typical instrument formation contains a rhythmic section (percussions, bass guitar), electric guitars (accompanying, solo), saxophone or harmonica. Typical is, same as with jazz or blues, the regional characteristics of the style according to agglomerations in the USA (Chicago, Memphis, New Orleans, Texas).

The significant author of Afro-American Chicago R&B, who influenced many followers of the genre, is Muddy Waters (1915–1983), the Afro-American singer, guitarist, composer and harmonica player. The song I'm Your Hoochie Coochie Man by the musician, composer and arranger Willie Dixon (he plays the bass on the record) became an immediate success, an anthem of the genre, in the Muddy Waters' interpretation when he first recorded it in 1954. Today, many versions of the song exist, transformed by many interpreters and famous music bands (Jimmy Hendrix, Chuck Berry, Eric Clapton, Buddy Guy, Johnny Winter, The Who etc.). The song is based on the background of a blues 12-bar form in a 4/4 bar. It is characterised by an initial longer remaining on tonic which is preceded by dominant on the fourth beat.

Rock: Bob Dylan – Like a Rolling Stone

Rock is a very wide style-genre category of modern popular music. It is the opposite of pop-music, so-called Third Stream. It started to shape at the turn of the 50s and 60s of the 20th century as a style which was inspired by the roots of blues followed by Afro-American rhythm & blues, rock'n'roll and country & western. It has several subgenres and fusions such

²⁴ VLČEK, J. (1988). *Rockové směry a styly*. Praha: Ústav pro kulturně výchovnou činnost, p. 54.

as jazz-rock, folk-rock, art-rock, country-rock, punk-rock, pop-rock, alternative rock. Rock is characterised by a specific instrument representation which, next to traditional percussions, contains typical electric instruments: guitar (solo and accompanying, bass guitar), Hammond organ, Fender piano, synthesizers. From wind instruments, harmonica or saxophone is often used for solo or ensemble play in rock.

The choice of American singer and rocker Bob Dylan was obvious thanks to two reasons: Bob Dylan (birth name Robert Allen Zimmerman, *1941) is one of the most influential personalities in the development of rock. He has been an icon for many rockers not only for his specific singing with intentionally unstable intonation but also for his unflagging invention and innovativeness with which he shifted his style of a folk and protest song closer to country and rock. Especially valued are his song texts with the quality of poetry or aptness. The song Like a Rolling Stone from Dylan's album Highway 61 Revisited (1965) was valued hit number one by the magazine Rolling Stone among the 500 most successful songs of all times.²⁵ The research should prove this status – how popular the song is today in music preferences of the adolescents in the Czech Republic, including the opinion whether the song belongs to rock (according to the current state of rock and the development of the genre). This song is one of the most adopted – it exists in several versions of important music bands and interpreters such as Jimmy Hendrix, Rolling Stones, Johnny Winter, Bruce Springsteen, Green Day etc.

Rock'n'roll: Chuck Berry – Johnny B. Good

Rock 'n' roll (R&R) originates at the end of the 50s of the 20th century. It was influenced by boogie-woogie, country and Afro-American rhythm & blues. The style is characterised by a quick tempo, ostinato bass line and blues bar scheme. Generally (especially in the USA), the term was commonly used for all rock music after 1960.

One of the most significant representatives of rock'n'roll is without doubt the Afro-American guitarist, singer, composer and lyrics writer Chuck Berry. He is significant because he originally developed innovative, really revolutionary way of playing the guitar in this style when in solos he started to use harmonies on the base of chords or when he reduced harmonies in a rock'n'roll way in chords consisting of fifths and octaves which he

²⁵ 500 Greatest Songs Of All Time. In: *Rolling Stone* [online]. [cit. 2013-05-30]. Available from: <http://www.rollingstone.com/music/lists/the-500-greatest-songs-of-all-time-20110407/bob-dylan-like-a-rolling-stone-19691231>

rhythmically interspersed with major sixths and minor sevenths in rhythmical accompaniment. His production is mainly authorial, original and very impressive as for style. His stage exhibition was also famous – “duck walk” with outstretched guitar. A lot of rock musicians-guitarists (J. Hendrix, S. Ray Vaughan, E. Clapton, K. Richards, B. Springsteen etc.) followed his music legacy and influence. Chuck Berry, in spite of his great age, still occasionally performs (similar to B.B. King).

The song Johnny B. Goode (1958) is modern rock’n’roll with Berry’s typical guitar solo which was marked the best guitar solo of all times in 2008 by the magazine Rolling Stone (the first place out of 100 chosen).²⁶ The same magazine placed him in the fifth place as the best artist of all times. The song was used in the movie Back to the Future, directed by R. Zemeckis, 1985, at the end of the 90s the song appeared in TV commercial of a mobile operator Eurotel (Go card) in the Czech Republic²⁷ (probably not only). It has a huge number of cover versions (The Beatles, The Rolling Stones, The Shadows, Led Zeppelin, J. Hendrix, J. Lee Lewis etc.).

Soul: Aretha Franklin – Respect

If we consider swing a commercial form of jazz, then soul might be viewed as a more commercial black rhythm & blues, inspired by white rock music. It contains elements of gospel (with responsorial technique – changing of solo singing and choir vocals) and funk. Besides the rock instrument set (with a significant role of Hammond organ or piano), the wind section is typical. Soul music differs according to the regions of record companies (so-called Detroit soul, Memphis soul etc.).²⁸ In white version, we talk about so-called blue-eyed soul (e.g. Joe Cocker), there are several fusions with overlapping of styles and genres (e.g. soul-jazz, psychedelic soul). The wave of interest in this style/genre culminated in the 60s of the 20th century.

²⁶ Rolling Stone’s 100 Greatest Guitar Songs Of All Time. In: *Stereogum* [online]. [cit. 2013-05-22]. Available from: http://stereogum.com/10114/rolling_stones_100_greatest_guitar_songs_of_all_ti/list/+the+100+greatest+guitar+songs+of+all+time&cd=1&hl=cs&ct=clnk&gl=cz

²⁷ Reklama/Commercial/Werbung – Eurotel Go (1997). In: *Youtube.com* [online]. [cit. 2013-05-22]. Available from: <http://www.youtube.com/watch?v=eN6fPKQ1Sck>.

²⁸ VLČEK, J. (1988). *Rockové směry a styly*. Praha: Ústav pro kulturně výchovnou činnost, p. 59.

The Afro-American soul singer Aretha Franklin (*1942) was placed the first by a prestigious music magazine Rolling Stone in the chart of the 100 best singers of all times.²⁹ The song Respect was originally written and interpreted (1965) by the Afro-American soul singer, composer and arranger Otis Redding (1941 – 1967). Aretha Franklin sang its cover version in the year of Redding's death and it became an immediate, phenomenal success in her interpretation. Her version differs from Redding's by style conception and text (gender adaptation) – additional are the vocalists who to a certain extent replace the role of the wind section in Redding's version which has a different function here.

Spiritual: Spirituál kvintet – Za svou pravdou stát

The spiritual together with gospel and blues belongs to the oldest roots of vocal popular music. The spiritual is originally a black spiritual song which thematically draws from the Bible Old Testament and its morals for life, particular social situations – and especially by this it differs from gospel which focuses on the Gospel, the New Testament. The spiritual uses rather choir or collective singing on contrary to more soloist gospel which became a more modern form of spiritual songs. In the spiritual, responsorial and antiphonal technique are used, similar to gospel with shouts. Typical is the declamatory character, music-rhythmic file is subordinate to the text. The structure is rather homophonic, elementary rhythmic instruments (maracas, tambourine, claves etc.) or clapping and stamping are often used. The text is important to distinguish the spiritual from gospel and that is why we chose a sample by Czech interpreters – the research team would like to verify whether understanding the lyrics plays a crucial role in the recognition of this genre.

Spirituál kvintet is one of the oldest folk bands (founded in 1960) in the Czech Republic and typically it focuses on spirituals from which it derives its name. The song Za svou pravdou stát is based on responsorial technique of a changing soloist exclamation and collective answer. The music-rhythmical accompaniment of the singing is played by acoustic instruments – two guitars (accompanying and solo) and a bass guitar.

²⁹ 100 Greatest Singers Of All Time. In: *Rolling Stone* [online]. [cit. 2013-05-30]. Available from: <http://www.rollingstone.com/music/lists/100-greatest-singers-of-all-time-19691231/aretha-franklin-19691231>

Traditional jazz: Louis Armstrong – When the Saints Go Marching in

From the wide and varied sub-kinds and genres of jazz music, traditional jazz is represented by the Afro-American trumpeter, singer and composer Luis Daniel “Satchmo” Armstrong (1900 – 1971) who belongs to the most significant jazz personalities who importantly influenced the development of jazz music (he is often called the “symbol of jazz”)³⁰ but also popular music. In Armstrong’s case, it was the original technique of singing (scat), virtuosic playing the trumpet but also the presentation of jazz – he enriched the traditional collective play of New Orleans jazz by solo performances and thus changed its conception historically. His jazz formations Hot Five, Hot Seven or later All Stars became influential inspiring style-shaping models for many jazzmen. The American traditional When the Saints Go Marching in became a jazz standard in his interpretation. The record from 1961 is an example of Armstrong’s typical version of New Orleans jazz with his strong, timbre solo trumpet.

World music: Dead Can Dance – Radharc

The definition and content of the term world music is not completely consistent. It is unified neither by any melodic-harmonic schemes nor by instrument representation. It is a folk or popular music from all corners of the world brought to a different area and to current conditions. Next to each other, ethnic, modern and unoriginal music instruments, or even music of synthesizers might be used. World music might create mix of any ethnic music with any genres and their influences.

The Australian music band Dead Can Dance has been active since 1981. In their compositions, they discover instruments of different world ethnics but also historically forgotten and not used anymore. (The name Dead Can Dance refers to “dead” instruments which are brought to life again.) A certain specific is the combination of live music with electronic one and last but not least expressive singing of the band members (Lisa Gerrard and Brendan Perry) who create the exotic atmosphere of the songs. The song Radharc from the album Aion (1990) starts with rhythmical beats of an ethnic drum and moving melody played by an Arabian wind instrument *mizmar*. Gradually, the forceful voice of the singer and other instruments creating the oriental tone of the song are added.

³⁰ See DORUŽKA, L. (1987). *Panoráma populární hudby 1918/1978*. Praha: Mladá fronta, p. 132.

1.4.2. The reasons for the choice of the listening samples from the field of artistic music and their brief characteristics

The choice of samples from the area of so-called artistic music was guided by several aspects:

1. The aim was to cover a relatively wide spectrum of music paradigm played at concerts and in the media. This point of view was to ensure the highest mutual correspondence between music paradigm and real knowledge of an average member of the population.
2. The choice aimed at the representative, for decades verified works by reputable authors. The samples must have been attractive to listeners. The compositions which stress inventiveness rather than technology were chosen.
3. The samples were chosen to be absolutely comprehensible, understandable and unambiguously interpreted.
4. In the choice we wanted to cover the whole repertoire of the today's concert production, i.e. from baroque to the first half of the 20th century. The samples are from high baroque (Zelenka), early classicism (Mysliveček), high classicism (Mozart), late classicism (Beethoven), early romanticism (Schubert), high romanticism (Dvořák), impressionism (Debussy) a neofolklorism (Janáček).
5. As the Czech music culture was often at the top of European music development in the past, four samples out of eight were chosen from the works of the Czech composers (Jan Dismas Zelenka, Josef Mysliveček, Antonín Dvořák and Leoš Janáček). All mentioned authors might be definitely compared with their contemporaries of different nationalities as for their compositional level.

The information about the individual samples is in chronological order according to the time of their origin.

Jan Dismas Zelenka (1679 – 1745) was one of the most significant composers of his time. A few years older contemporary of Johann Sebastian Bach and Georg Fridrich Händel belongs to those who completed the era of high baroque music. A big advantage of his was a good knowledge of music in different centres of music Europe at that time. His music is a synthesis of several music impulses processed with own original harmony and perfect knowledge of instrumental counterpoint and practical instrumentation. His compositions are mainly in the area of fugues which might be compared, as for quality, to J. S. Bach's similar

compositions. Moreover, Zelenka often surprises with unexpected movement in harmonic-rhythmic structure of the composition. As a result, he is often considered a catholic opposite of J. S. Bach. Zelenka's Requiem, which is one of the samples (the extract from Agnus Dei), was written probably in 1721 in memory of the 10th anniversary of Joseph I, the Roman Emperor and Hungarian and Czech King. Pathetic music with a noble seriousness uses practically all achievements of high instrumental counterpoint. It is a top sample of catholic spiritual production of that time.

The Czech composer living in Italy, **Josef Mysliveček** (1737 – 1781), is one of the most significant representatives of so-called Czech music emigration which was represented by a group of Czech music composers in the 18th century. These were active in different corners of Europe due to saturation of Czech music market. Mysliveček was to become a miller after his father, besides that he studied philosophy, mathematics and hydraulics. He studied counterpoint with Franz Johann Xaver Wenzel Habermann and later composition with Josef Seger. After an outstanding success of his first six symphonies, he left for Italy in 1763 where he wrote especially operas and oratorios. In this field, he became one of the most successful composers of his time and he was popular with the mighty and was given enough material possessions. His high above-average incomes were not enough for his costly life. Mysliveček fell into debt and finally died forgotten in poverty. Mysliveček's music is lively, has a quality invention and is very well technically written. In his melodies, we can find elements of a Czech folk song which, in combination with Italian sonority, is the strongest moment of his music expression. Mysliveček's oratorio Abraham and Isaac, which belongs to his most successful compositions, had its premiere in Munich in 1777. The composition is not played very often today which might be due to its high performing costs. However, it belongs to the prestigious compositions of its time thanks to its quality of invention and technique of writing and that is why we chose it for our test.

Wolfgang Amadeus Mozart (1756 – 1791) is one of the greatest music composers of all times. During his short life, he wrote more than six hundred opuses which cover all areas: chamber music, symphonies, operas, instrumental concerts... He is annually placed in one of the top three places in statistics as for the frequency of performances of his compositions. Mozart did not bring anything fundamentally new. He is rather a master of synthesis who absolutely extraordinarily chose and implemented the best which existed in different corners of Europe at that time to his music. A uniquely outstanding invention together with

phenomenally managed composition places his music to a unique individual category. The final part from Mozart's last symphony in C major called Jupiter, K. 551 had its premiere on 10th August 1789 and it is the last piece of symphonic music he wrote. This symphony, together with the symphony in G minor K. 550, which is probably the most performed, is the absolute peak of Mozart's symphonic works and is considered the "purest" form of music classicism. While choosing the sample, we decided between the symphonies in G minor and C major. The latter was chosen as it is less popular.

Ludwig van Beethoven (1770 – 1827), another significant personality of music classicism, could not be missing in our selection. He completed the era of music Viennese classicism when together with Haydn and Mozart they created one of the greatest eras of European music culture. During his several creative periods, he used his own original expressing elements which resulted in his individualism. This way he opened new spaces for romanticism and is thus considered a forefather of this movement. His work is not as balanced as for example Mozart's. The outstanding creative periods change with the crises. The peak of his work is his 9 symphonies. Next to Haydn's more than hundred and Mozart's fifty symphonies, it is not a huge number but we have to realize that Beethoven, who followed Mozart's last works in this area, promoted the symphony as for the extent of seriousness to one of the final stages of European music development. His overture Egmont is not a symphony as for the form, but the way it holds together and the way the material is arranged refers to the symphony character. The composition was written as a part of music to Goethe's drama of the same name. It is composed in E flat major which Beethoven considered heroic. His third symphony called Eroica is written in the same key. It was dedicated to and later taken away from Napoleon. Although Egmont is not as popular as Beethoven's symphonies, it is of the same quality and character. That is the reason for choosing it.

Although **Franz Schubert** (1797 – 1828) died just one year later than the forefather of romanticism Beethoven, he is one of the greatest representatives of early romanticism. He was one whole generation younger than Beethoven and it is a tragedy of music that he died very young. Schubert was, the same as Mozart, an extraordinarily gifted composer with an unusual potential of invention. During his life, he was not a respected personality and financially he depended on his friends. His work became popular only after his death. Schubert wrote more than a thousand of compositions which cover different areas. He gained the highest awareness thanks to his songs which he wrote 600. His innovation in this area was the accent on

accompanying piano part which in fact creates a parallel zone with a melodic line. His aim was to support the emotiveness of the text. His songs are characterised by an extraordinary ability to capture the lyricism of the texts. The songs are divided into several collections; the most popular are Winter Journey and The Beautiful Miller. The song Wandering Miller on Goethe's text which was chosen as a sample belongs to the most famous Schubert's songs thanks to its strong emotional power and at concerts it belongs to the compositions which attract the audience most.

Antonín Dvořák (1841 – 1904) is today appropriated also by Americans who consider him, thanks to his stay in America, the founder of American music and his 9th symphony the first American symphony. This reality corresponds fully with today's position of Dvořák's music in paradigm of romanticism music: all over the world he is believed to be one of the greatest composers of the 19th century music. Dvořák's music is popular thanks to the author's genial ability to move – especially by the character and invention of his melodies and “fervid” character of his music – at the very edge of catchiness of popular music which it never becomes. Thus, as a sample which represents the music of the 19th century, we chose this extract from the final part of the 9th symphony. The composition which was written during Dvořák's three-year stay in America is the most often played symphony with thousands of performances every year. The basis of the themes are proto-pentatonic cells. Consequently, the themes have a diatonic character and are very easy to remember.

Claude Debussy's (1862 – 1918) music is the boundary between the music of the 19th and 20th century. He represents the transition to the inner subjective perception of the world and individualism as it is preferred by the 20th century. However, his music keeps several elements of previous eras which it mostly prepares for huge structural changes of music of the 20th century. Debussy intentionally ruins some so far untouchable rules of classic harmony and deliberately loosens the form of compositions which is often improvisational in his works. Debussy thus becomes the father and the purest representative of impressionism which is in fact his personal style. One of his most impressive compositions is The Sea which was chosen in the test. It is one of the most frequently performed compositions of the beginning of the 20th century and generally it is very well accepted by the audience. Its loose form which cannot be captured by listeners opens possibilities of their imagination.

Leoš Janáček (1854 – 1928) is one of the most often performed composers of the first half of the 20th century. Both his music and development exceed usual compositions. If he had died at the age of Mozart or Schubert, we would not know about him because the compositions which are played nowadays were written after he was fifty. His music is original mainly due to two facts: a very interesting dramaturgy of music material and the fact that he lived in provincial Brno without the contact with the main streams. His second string quartet called *Intimate Letters*, which is the next sample, is one of the basic stones of quartet literature of the first half of the 20th century. It is a very powerful expression of an emotional life of an ageing man with all his desires. A very tense composition with the elements of expressionism is always a real treat for the audience.

2 The results of music preferences research in the sample of the respondents from the chosen countries of the world

The following chapter offers the overview of basic research results which are arranged according to the music genres and styles mentioned in the sound questionnaire. Each music sample is provided with its brief characteristics and two overview tables which show the absolute frequency of the answers (how many asked respondents chose the given options) and the relative frequency in per cent. The results are ordered according to demographic characteristics, music education and music activity and also according to music preference and identification of the music genres and styles. First, there are the results of the preference in the table – which attitude the respondents had to the music sample: positive (+) “I like listening to”, neutral (0) “I do not mind listening to”, negative (–) “I dislike listening to”. Further, there are results of the genres identification – whether the respondents correctly identified the heard genre or style: yes – correct identification, no – incorrect identification, don’t know – choosing the answer “I do not know”, other – writing their own answer. Every sample is accompanied by a graph which shows the structure of the answers regarding the identification of the genres or styles including both correct and incorrect answers.

2.1 Rock: Bob Dylan - Like a Rolling Stone

The song “Like a Rolling Stone” by the American singer, musician and artist Bob Dylan (*1941) is one of the most significant compositions of the 1960s which became an example for many other rock bands and interpreters. It was written in 1965 as an inseparable part of Dylan’s album “Highway 61 Revisited” and was considered pioneering not only thanks to its rock sound but also to Dylan’s original singing. Almost immediately, it was second in the American chart and fourth in the British, the magazine “Rolling Stone” named it “the best song of all times”.³¹ The song “Like a Rolling Stone” has also been adapted many times by important music bands and interpreters, for example Johnny Thunders (1952-1991), The Four Seasons, Cher (*1946), The Rolling Stones or Petr Kalandra (1950-1995).

³¹ 500 Greatest Songs of All Time. In: Rolling Stone (online). (cit. 2014-07-22). Available from <http://www.rollingstone.com/music/lists/the-500-greatest-songs-of-all-time-20110407>

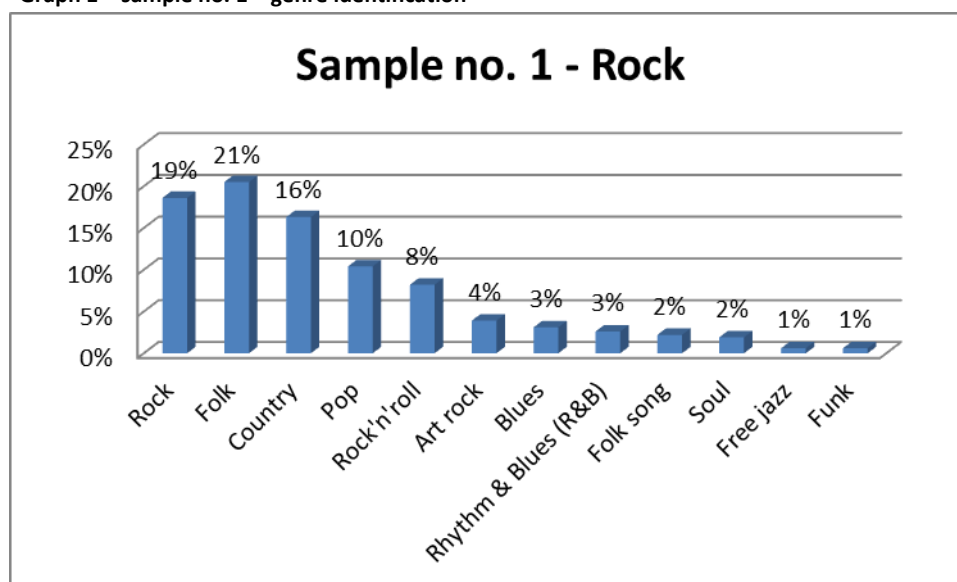
Table 1 – sample no. 1 – results (absolute frequency)

Sample no. 1		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	582	460	52	203	799	53	39	1094
	men	241	184	20	88	316	20	21	445
	women	341	276	32	115	483	33	18	649
music education	elementary	234	178	23	89	307	30	9	435
	extended	207	153	11	67	278	14	12	371
	professional	141	129	18	47	214	9	18	288
music activity	non-active	255	188	22	96	327	32	10	465
	active	327	272	30	107	472	21	29	629

Table 2 – sample no. 2 – results (relative frequency)

Sample no. 1		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	53.2%	42.0%	4.8%	18.6%	73.0%	4.8%	3.6%	1094
	men	54.2%	41.3%	4.5%	19.8%	71.0%	4.5%	4.7%	445
	women	52.5%	42.5%	4.9%	17.7%	74.4%	5.1%	2.8%	649
music education	elementary	53.8%	40.9%	5.3%	20.5%	70.6%	6.9%	2.1%	435
	extended	55.8%	41.2%	3.0%	18.1%	74.9%	3.8%	3.2%	371
	professional	49.0%	44.8%	6.3%	16.3%	74.3%	3.1%	6.3%	288
music activity	non-active	54.8%	40.4%	4.7%	20.6%	70.3%	6.9%	2.2%	465
	active	52.0%	43.2%	4.8%	17.0%	75.0%	3.3%	4.6%	629

Graph 1 – sample no. 1 – genre identification



2.2 Disco: Haddaway – What Is Love

The composition “What is Love” is the most popular song by the singer Alexander Nestor Haddaway (*1965, stage name Haddaway) and was written in 1993. It is dance music with a typical 4-beat metre, using a sixteenth or eighth hi-hat, syncopated rhythm, but also several instrumental solos. Thanks to this, “What is Love” had a great success all over the world and was in the first place of the charts in thirteen different countries in Europe and Asia. In 1998, it was a theme song in the American teenager comedy “A Night at Roxbury”.

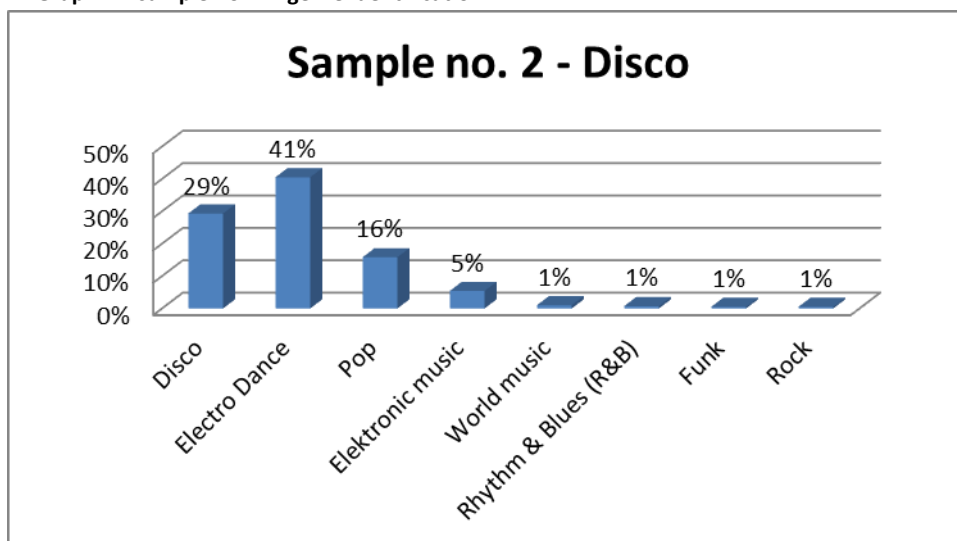
Table 3 – sample no. 2 – results (absolute frequency)

Sample no. 2		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	437	461	196	320	721	12	41	1094
	men	168	181	96	116	307	2	20	445
	women	269	280	100	204	414	10	21	649
music education	elementary	190	171	74	137	278	7	13	435
	extended	141	170	60	95	260	3	13	371
	professional	106	120	62	88	183	2	15	288
music activity	non-active	192	202	71	140	303	7	15	465
	active	245	259	125	180	418	5	26	629

Table 4 – sample no. 2 – results (relative frequency)

Sample no. 2		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	39.9%	42.1%	17.9%	29.3%	65.9%	1.1%	3.7%	1094
	men	37.8%	40.7%	21.6%	26.1%	69.0%	0.4%	4.5%	445
	women	41.4%	43.1%	15.4%	31.4%	63.8%	1.5%	3.2%	649
music education	elementary	43.7%	39.3%	17.0%	31.5%	63.9%	1.6%	3.0%	435
	extended	38.0%	45.8%	16.2%	25.6%	70.1%	0.8%	3.5%	371
	professional	36.8%	41.7%	21.5%	30.6%	63.5%	0.7%	5.2%	288
music activity	non-active	41.3%	43.4%	15.3%	30.1%	65.2%	1.5%	3.2%	465
	active	39.0%	41.2%	19.9%	28.6%	66.5%	0.8%	4.1%	629

Graph 2 – sample no. 2 – genre identification



2.3 Electronic music: Jean Michel Jarre – Magnetic Fields 2

Jean Michel Jarre (*1948), a French composer and the most important music representative of electronic music, introduced his fifth album “Les Champs Magnétiques” or “Magnetic Fields” to the music scene in 1981. The success of the album inspired by Andy Warhol’s (1928 – 1987) work was thanks to the use of a new method of music production, the so-called sampling (digitally recorded real sound), when the sound is recorded into electronic form so that it could be later used in the composition. The compositions by Jean Michel Jarre are typically accompanied by spectacular outdoor concerts, full of laser effects and fireworks.

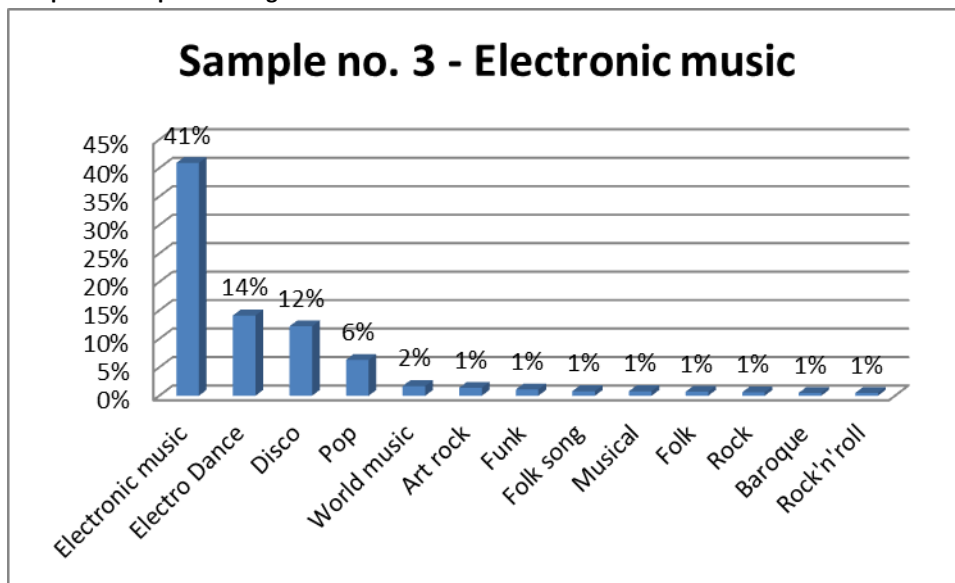
Table 5 – sample no. 3 – results (absolute frequency)

Sample no. 3		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	144	521	429	447	470	145	32	1094
	men	64	216	165	188	182	53	22	445
	women	80	305	264	259	288	92	10	649
music education	elementary	58	197	180	188	157	79	11	435
	extended	56	182	133	154	171	38	8	371
	professional	30	142	116	105	142	28	13	288
music activity	non-active	71	211	183	199	174	82	10	465
	active	73	310	246	248	296	63	22	629

Table 6 – sample no. 3 – results (relative frequency)

Sample no. 3		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	13.2%	47.6%	39.2%	40.9%	43.0%	13.3%	2.9%	1094
	men	14.4%	48.5%	37.1%	42.2%	40.9%	11.9%	4.9%	445
	women	12.3%	47.0%	40.7%	39.9%	44.4%	14.2%	1.5%	649
music education	elementary	13.3%	45.3%	41.4%	43.2%	36.1%	18.2%	2.5%	435
	extended	15.1%	49.1%	35.8%	41.5%	46.1%	10.2%	2.2%	371
	professional	10.4%	49.3%	40.3%	36.5%	49.3%	9.7%	4.5%	288
music activity	non-active	15.3%	45.4%	39.4%	42.8%	37.4%	17.6%	2.2%	465
	active	11.6%	49.3%	39.1%	39.4%	47.1%	10.0%	3.5%	629

Graph 3 – sample no. 3 – genre identification



2.4 Romanticism (high): Antonín Dvořák – Symphony No. 9 in E minor “From the New World”, op. 95 (4th movement)

Dvořák’s last, ninth symphony in E minor, op. 95 called “From the New World” premiered in 1893 in Carnegie Hall in New York where Antonín Dvořák (1841 – 1904) worked from 1892 to 1895. According to literature, the composition is “the piece of professional mastery”³² which was inspired by North American Indian and Afro-American music. Especially impressive is the final part, “Allegro con fuoco”, written in sonata form, which is attractive not only thanks to its “thrilling rhythmic, expression clarity, spontaneous temperament and balance of all mentioned files”, but also to unusually energetic and beautiful

³² Symfonie č. 9 „Z nového světa.“ Dílo a osobnost Antonína Dvořáka. (online). (cit 2014-08-10). Available from: <http://www.antonin-dvorak.cz/uvod>

main theme of the movement. In 2009, Dvořák's symphony was in the first place in the survey of the Australian radio ABC Classic FM of a hundred most favourite symphonies in the world.

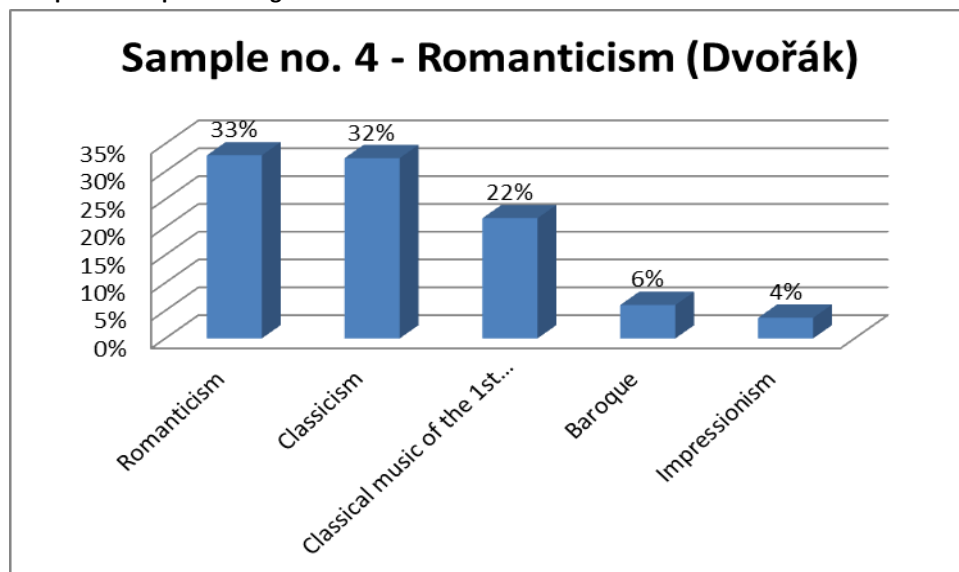
Table 7 – sample no. 4 – results (absolute frequency)

Sample no. 4		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	726	323	45	360	701	14	19	1094
	men	309	120	16	166	267	5	7	445
	women	417	203	29	194	434	9	12	649
music education	elementary	231	172	32	67	354	9	5	435
	extended	263	99	9	104	256	3	8	371
	professional	232	52	4	189	91	2	6	288
music activity	non-active	250	180	35	82	366	9	8	465
	active	476	143	10	278	335	5	11	629

Table 8 – sample no. 4 – results (relative frequency)

Sample no. 4		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	66.4%	29.5%	4.1%	32.9%	64.1%	1.3%	1.7%	1094
	men	69.4%	27.0%	3.6%	37.3%	60.0%	1.1%	1.6%	445
	women	64.3%	31.3%	4.5%	29.9%	66.9%	1.4%	1.8%	649
music education	elementary	53.1%	39.5%	7.4%	15.4%	81.4%	2.1%	1.1%	435
	extended	70.9%	26.7%	2.4%	28.0%	69.0%	0.8%	2.2%	371
	professional	80.6%	18.1%	1.4%	65.6%	31.6%	0.7%	2.1%	288
music activity	non-active	53.8%	38.7%	7.5%	17.6%	78.7%	1.9%	1.7%	465
	active	75.7%	22.7%	1.6%	44.2%	53.3%	0.8%	1.7%	629

Graph 4 – sample no. 4 – genre identification



2.5 Rock'n'roll: Chuck Berry – Johnny B. Goode

Johnny B. Goode is the song by American rock'n'roll singer, guitarist and composer Charles Edward Anderson “Chuck” Berry (*1926) from 1958 and it belongs to the best known rock'n'roll songs at all. The song became famous mainly thanks to its excellent introductory guitar solo by Chuck Berry³³, which inspired other artists and had a great influence on the further development of rock music. In 2005, the magazine “Q Magazine” placed the song in the 42th place among the best guitar songs. In 2008, the magazine “Rolling Stone” named the song the best guitar composition of all times.³⁴ Similar to the composition “Like A Rolling Stone” by the American musician Bob Dylan, the song exists in many cover versions by for instance B. B. King (*1925), The Beatles, The Rolling Stones, Elvis Presley (1935-1977) and Elton John (*1947).

Table 9 – sample no. 5 – results (absolute frequency)

Sample no. 5		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	741	301	52	880	204	7	3	1094
	men	306	116	23	368	72	4	1	445
	women	435	185	29	512	132	3	2	649
music education	elementary	286	127	22	337	90	7	1	435
	extended	260	92	19	305	65	0	1	371
	professional	195	82	11	238	49	0	1	288
music activity	non-active	298	143	24	366	91	7	1	465
	active	443	158	28	514	113	0	2	629

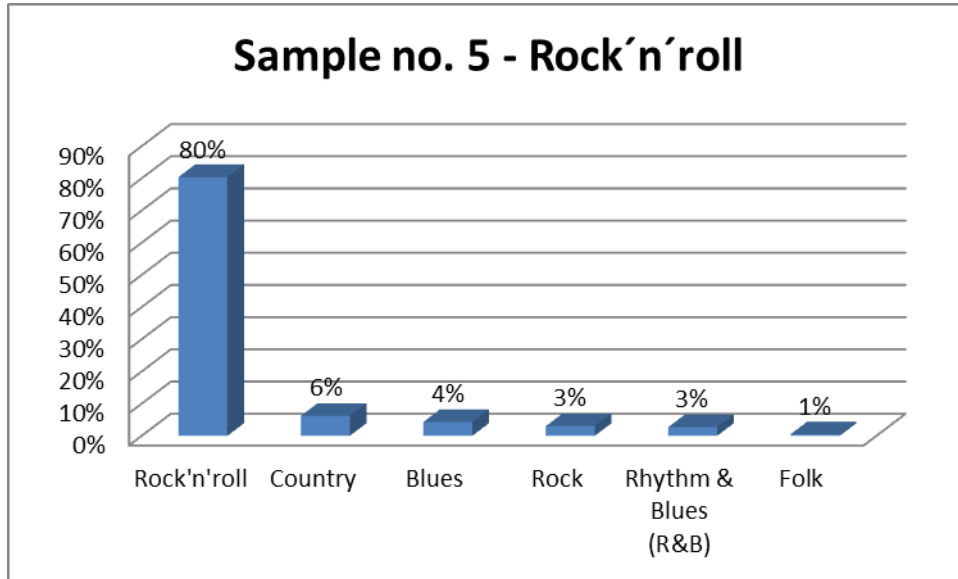
Table 10 – sample no. 5 – results (relative frequency)

Sample no. 5		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	67.7%	27.5%	4.8%	80.4%	18.6%	0.6%	0.3%	1094
	men	68.8%	26.1%	5.2%	82.7%	16.2%	0.9%	0.2%	445
	women	67.0%	28.5%	4.5%	78.9%	20.3%	0.5%	0.3%	649
music education	elementary	65.7%	29.2%	5.1%	77.5%	20.7%	1.6%	0.2%	435
	extended	70.1%	24.8%	5.1%	82.2%	17.5%	0.0%	0.3%	371
	professional	67.7%	28.5%	3.8%	82.6%	17.0%	0.0%	0.3%	288
music activity	non-active	64.1%	30.8%	5.2%	78.7%	19.6%	1.5%	0.2%	465
	active	70.4%	25.1%	4.5%	81.7%	18.0%	0.0%	0.3%	629

³³ CAMPBELL, M. Popular Music in America: And the Beat Goes on. 3rd ed. Cengage Learning, 2008, p. 168.

³⁴ 500 Greatest Songs of All Time. In: Rolling Stone (online). (cit. 2014-07-22). Available from <http://www.rollingstone.com/music/lists/the-500-greatest-songs-of-all-time-20110407>

Graph 5 – sample no. 5 – genre identification



2.6 Traditional jazz: Louis Armstrong – When the Saints Go Marching in

Louis “Satchmo” or “Pops” Armstrong (1901 – 1971) is a famous American trumpeter and singer considered one of the most significant jazz artists of the 20th century. In 1938, he changed the American spiritual “When the Saints Go Marching in” into a timeless jazz composition which became an “unofficial anthem of New Orleans” and quickly gained world popularity thanks to its distinctive rhythm and melody played on a trumpet.

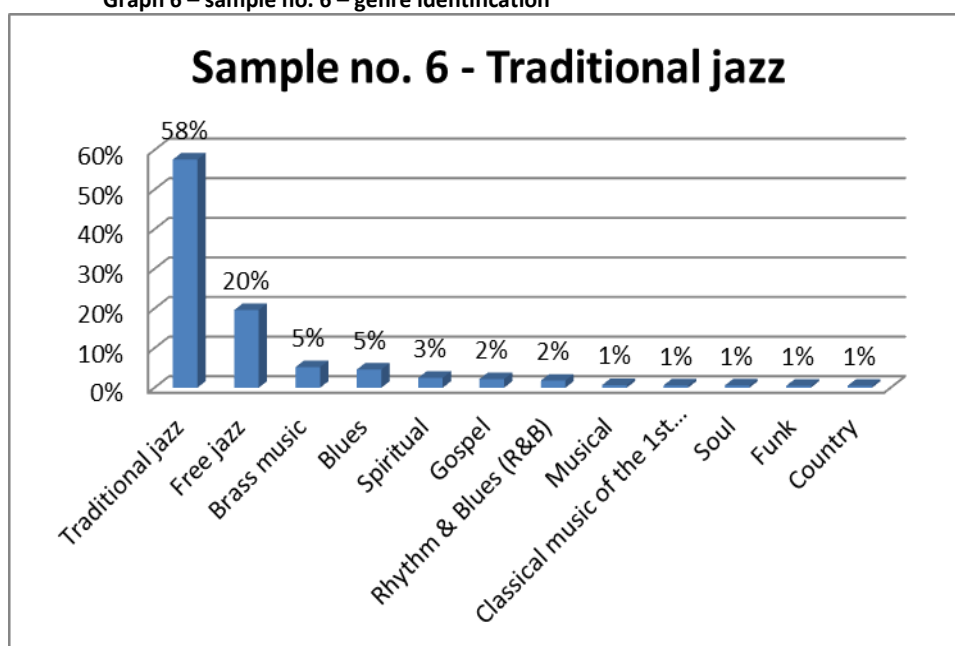
Table 11 – sample no. 6 – results (absolute frequency)

Sample no. 6		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	575	429	90	630	437	11	16	1094
	men	255	164	26	267	163	5	10	445
	women	320	265	64	363	274	6	6	649
music education	elementary	176	205	54	220	207	6	2	435
	extended	209	144	18	217	145	4	5	371
	professional	190	80	18	193	85	1	9	288
music activity	non-active	201	212	52	237	218	7	3	465
	active	374	217	38	393	219	4	13	629

Table 12 - sample no. 6 – results (relative frequency)

Sample no. 6		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	52.6%	39.2%	8.2%	57.6%	39.9%	1.0%	1.5%	1094
	men	57.3%	36.9%	5.8%	60.0%	36.6%	1.1%	2.2%	445
	women	49.3%	40.8%	9.9%	55.9%	42.2%	0.9%	0.9%	649
music education	elementary	40.5%	47.1%	12.4%	50.6%	47.6%	1.4%	0.5%	435
	extended	56.3%	38.8%	4.9%	58.5%	39.1%	1.1%	1.3%	371
	professional	66.0%	27.8%	6.3%	67.0%	29.5%	0.3%	3.1%	288
music activity	non-active	43.2%	45.6%	11.2%	51.0%	46.9%	1.5%	0.6%	465
	active	59.5%	34.5%	6.0%	62.5%	34.8%	0.6%	2.1%	629

Graph 6 – sample no. 6 – genre identification



2.7 Hip-hop: Cypress Hill – Insane in the Brain

“Insane in The Brain” is a composition by the American hip-hop band “Cypress Hill” which was released in the album “Black Sunday” in 1993. “Insane in The Brain” was made (similar to other songs of this genre) this way: from a short sample extract, accompanied by provided hip-hop rhythm, a loop was created to which the singers rapped. “Cypress Hill”, compared to other hip-hop bands, became famous thanks to their ironic texts and strident voice of the rapper B-Real, real name **Louise Freese (*1970)**, and Sen Dog, real name **Senene Reyes (*1965)**. In 1993, the song was in the 19th place in American prestigious chart “Billboard the Hot 100”.³⁵

³⁵ The Hot 100. In: Billboard (online). (cit. 2014-07-22). Available from <http://www.billboard.com/charts/hot-100>

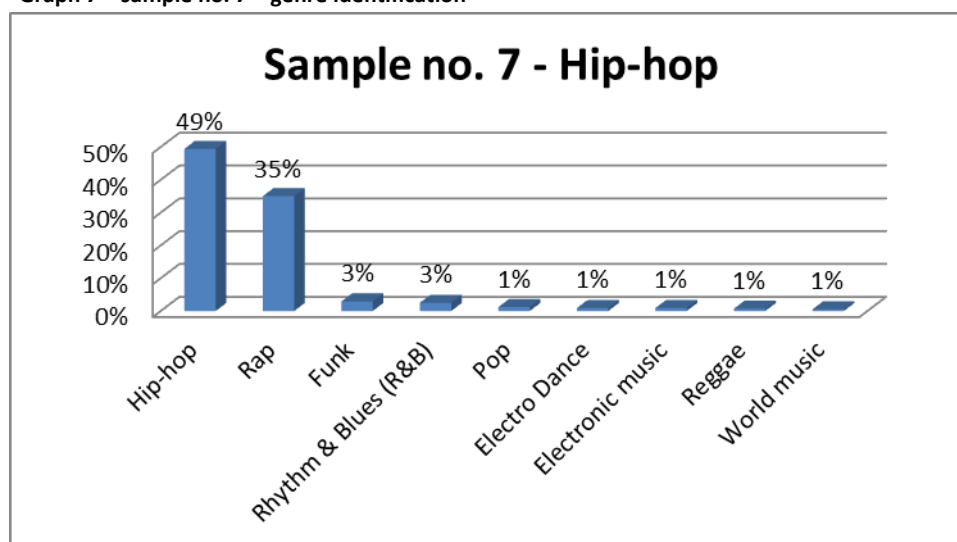
Table 13 – sample no. 7 – results (absolute frequency)

Sample no. 7		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	323	380	391	540	497	48	9	1094
	men	151	142	152	225	198	16	6	445
	women	172	238	239	315	299	32	3	649
music education	elementary	140	143	152	221	189	23	2	435
	extended	97	139	135	180	167	17	7	371
	professional	86	98	104	139	141	8	0	288
music activity	non-active	141	153	171	232	203	28	2	465
	active	182	227	220	308	294	20	7	629

Table 14 – sample no. 7 – results (relative frequency)

Sample no. 7		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	29.5%	34.7%	35.7%	49.4%	45.4%	4.4%	0.8%	1094
	men	33.9%	31.9%	34.2%	50.6%	44.5%	3.6%	1.3%	445
	women	26.5%	36.7%	36.8%	48.5%	46.1%	4.9%	0.5%	649
music education	elementary	32.2%	32.9%	34.9%	50.8%	43.4%	5.3%	0.5%	435
	extended	26.1%	37.5%	36.4%	48.5%	45.0%	4.6%	1.9%	371
	professional	29.9%	34.0%	36.1%	48.3%	49.0%	2.8%	0.0%	288
music activity	non-active	30.3%	32.9%	36.8%	49.9%	43.7%	6.0%	0.4%	465
	active	28.9%	36.1%	35.0%	49.0%	46.7%	3.2%	1.1%	629

Graph 7 – sample no. 7 – genre identification



2.8 Blues: B. B. King - Gambler's Blues

“Gambler’s Blues” by B. B. King (*1925), one of the best and most respected blues artists of all times, became the part of the compilation album “King of Blues” (1992) which contains the selection of compositions from 1949 to 1966. Typical of this compositions are characteristic guitar solos by B. B. King, but also typical of this style, a 12-bar harmonic schemes, swinging rhythm and melody which often uses syncopations and for the purpose of harmonic tension also not completely exact phrasing. Thanks to that, the compilation album “King of Blues” was awarded the best album of the year 1992.³⁶

Table 15 – sample no. 8 – results (absolute frequency)

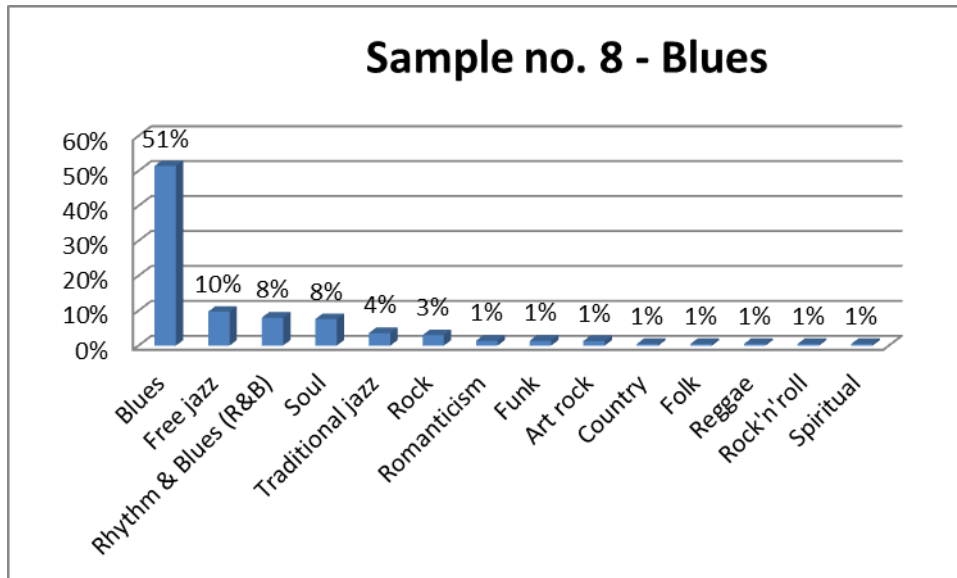
Sample no. 8		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	414	522	158	562	444	74	14	1094
	men	208	191	46	248	166	22	9	445
	women	206	331	112	314	278	52	5	649
music education	elementary	122	231	82	189	200	44	2	435
	extended	153	174	44	198	141	23	9	371
	professional	139	117	32	175	103	7	3	288
music activity	non-active	134	247	84	205	204	52	4	465
	active	280	275	74	357	240	22	10	629

Table 16 – sample no. 8 – results (relative frequency)

Sample no. 8		Preference			Identification of the genres				total
		+	0	-	yes	ne	don't know	other	
demographic characteristics	all	37.8%	47.7%	14.4%	51.4%	40.6%	6.8%	1.3%	1094
	men	46.7%	42.9%	10.3%	55.7%	37.3%	4.9%	2.0%	445
	women	31.7%	51.0%	17.3%	48.4%	42.8%	8.0%	0.8%	649
music education	elementary	28.0%	53.1%	18.9%	43.4%	46.0%	10.1%	0.5%	435
	extended	41.2%	46.9%	11.9%	53.4%	38.0%	6.2%	2.4%	371
	professional	48.3%	40.6%	11.1%	60.8%	35.8%	2.4%	1.0%	288
music activity	non-active	28.8%	53.1%	18.1%	44.1%	43.9%	11.2%	0.9%	465
	active	44.5%	43.7%	11.8%	56.8%	38.2%	3.5%	1.6%	629

³⁶ 1992 greatest hits albums, Wikipedia: The Free Encyclopedia (online). (cit 2014-08-05). Available from: http://en.wikipedia.org/wiki/Category:1992_greatest_hits_albums

Graph 8 – sample no. 8 – genre identification



2.9 Classicism: Josef Mysliveček – Oratorio Abraham and Isaac

Josef Mysliveček’s (1737-1781) oratorio “Abraham and Isaac” which was written on Metastasi’s text premiered in 1776 in Florence and then in Munich, Prague, Rome and other significant European cities. The oratorio presents the known topic of Isaac’s sacrifice to God from the Old Testament story from Genesis and until today it is considered one of the most prestigious compositions from Josef Mysliveček’s religious music - the composition which anticipated Viennese classicism.

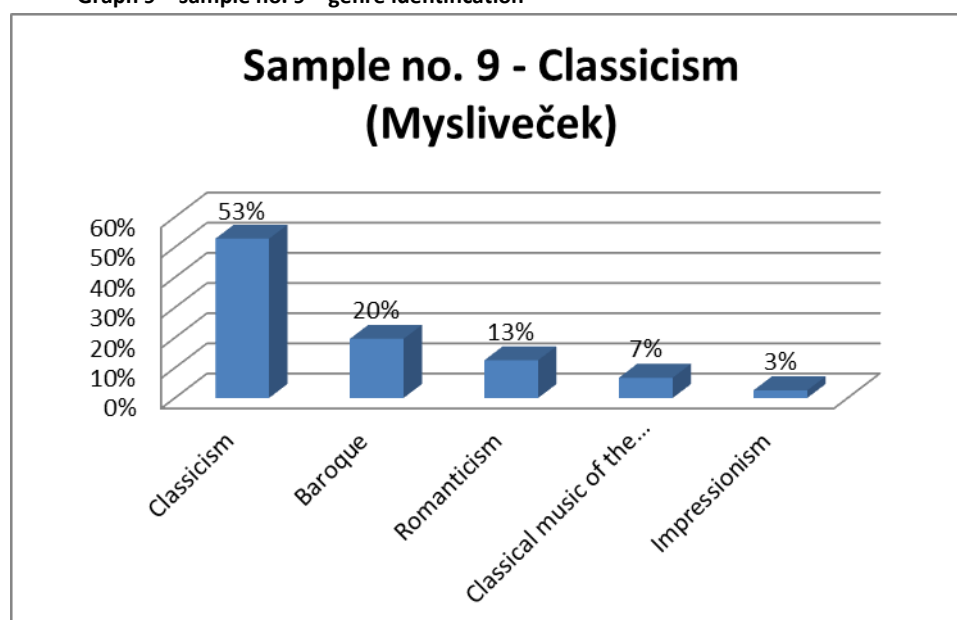
Table 17 – sample no. 9 – results (absolute frequency)

Sample no. 9		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	607	406	81	578	458	17	41	1094
	men	241	170	34	240	178	9	18	445
	women	366	236	47	338	280	8	23	649
music education	elementary	180	198	57	188	217	13	17	435
	extended	211	144	16	179	175	2	15	371
	professional	216	64	8	211	66	2	9	288
music activity	non-active	201	212	52	208	228	13	16	465
	active	406	194	29	370	230	4	25	629

Table18 – sample no. 9 – results (relative frequency)

Sample no. 9		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	55.5%	37.1%	7.4%	52.8%	41.9%	1.6%	3.7%	1094
	men	54.2%	38.2%	7.6%	53.9%	40.0%	2.0%	4.0%	445
	women	56.4%	36.4%	7.2%	52.1%	43.1%	1.2%	3.5%	649
music education	elementary	41.4%	45.5%	13.1%	43.2%	49.9%	3.0%	3.9%	435
	extended	56.9%	38.8%	4.3%	48.2%	47.2%	0.5%	4.0%	371
	professional	75.0%	22.2%	2.8%	73.3%	22.9%	0.7%	3.1%	288
music activity	non-active	43.2%	45.6%	11.2%	44.7%	49.0%	2.8%	3.4%	465
	active	64.5%	30.8%	4.6%	58.8%	36.6%	0.6%	4.0%	629

Graph 9 – sample no. 9 – genre identification



2.10 Rap: Eminem – The Real Slim Shady

“The Real Slim Shady” is a composition by the American rapper and producer Eminem, real name Marshall Bruce Mathers III (*1972), which comes from the controversial album “The Marshall Mathers LP” (2000) awarded by Grammy the best rap album and the best rap solo performance in 2000. On one hand, music reviewers valued the song for its irony aimed at some current pop songs of American artists, on the other hand, they criticized it for

numerous vulgarisms and open hatred especially for women. His interpretation is also often called “sarcastic, cynical rap”.³⁷

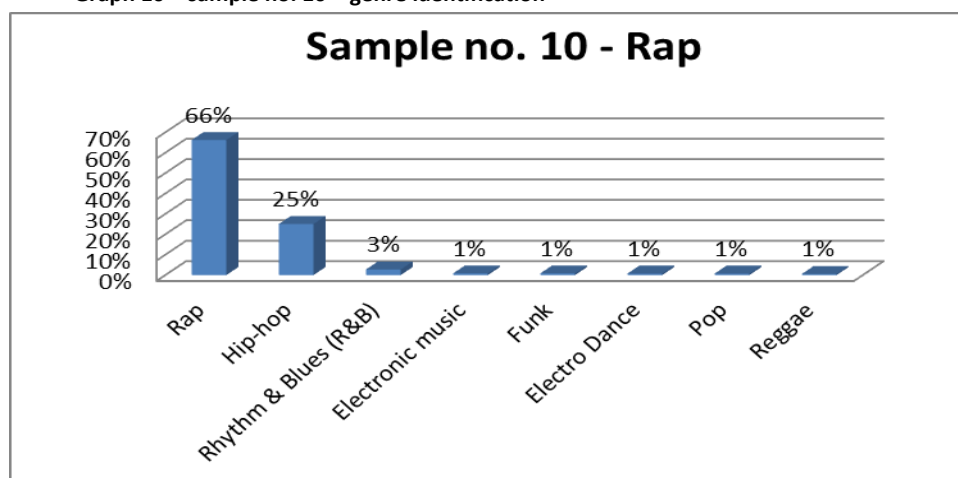
Table 19 – sample no. 10 – results (absolute frequency)

Sample no. 10		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	401	387	306	724	349	17	4	1094
	men	162	153	130	286	149	7	3	445
	women	239	234	176	438	200	10	1	649
music education	elementary	174	134	127	289	139	7	0	435
	extended	119	150	102	243	119	6	3	371
	professional	108	103	77	192	91	4	1	288
music activity	non-active	176	155	134	306	150	9	0	465
	active	225	232	172	418	199	8	4	629

Table 20 – sample no. 10 – results (relative frequency)

Sample no. 10		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	36.7%	35.4%	28.0%	66.2%	31.9%	1.6%	0.4%	1094
	men	36.4%	34.4%	29.2%	64.3%	33.5%	1.6%	0.7%	445
	women	36.8%	36.1%	27.1%	67.5%	30.8%	1.5%	0.2%	649
music education	elementary	40.0%	30.8%	29.2%	66.4%	32.0%	1.6%	0.0%	435
	extended	32.1%	40.4%	27.5%	65.5%	32.1%	1.6%	0.8%	371
	professional	37.5%	35.8%	26.7%	66.7%	31.6%	1.4%	0.3%	288
music activity	non-active	37.8%	33.3%	28.8%	65.8%	32.3%	1.9%	0.0%	465
	active	35.8%	36.9%	27.3%	66.5%	31.6%	1.3%	0.6%	629

Graph 10 – sample no. 10 – genre identification



³⁷ The Slim Shady LP, Wikipedia: The Free Encyclopedia (online). (cit 2014-07-22). Available from: http://cs.wikipe dia.org/wiki/The_Slim_Shady_LP

2.11 Spiritual: Spirituál kvintet – Za svou pravdou stát

Spiritual is originally an Afro-American spiritual song which referred to the Old Testament and was the manifestation of religious belief or spontaneously also the manifestation of the desire for freedom. Typical is mainly the technique “call and response”, a “dialogue” between a soloist and other singers, singing in unison or clapping and stamping which might be accompanied by acoustic instruments such as a guitar or double bass. It is mainly Czech folk music band “Spirituál kvintet” (*1960) which has spread this genre in the Czech environment. The song “Za svou pravdou stát”, which appeared in the studio album of the same name in 1990, became one of the most successful compositions.

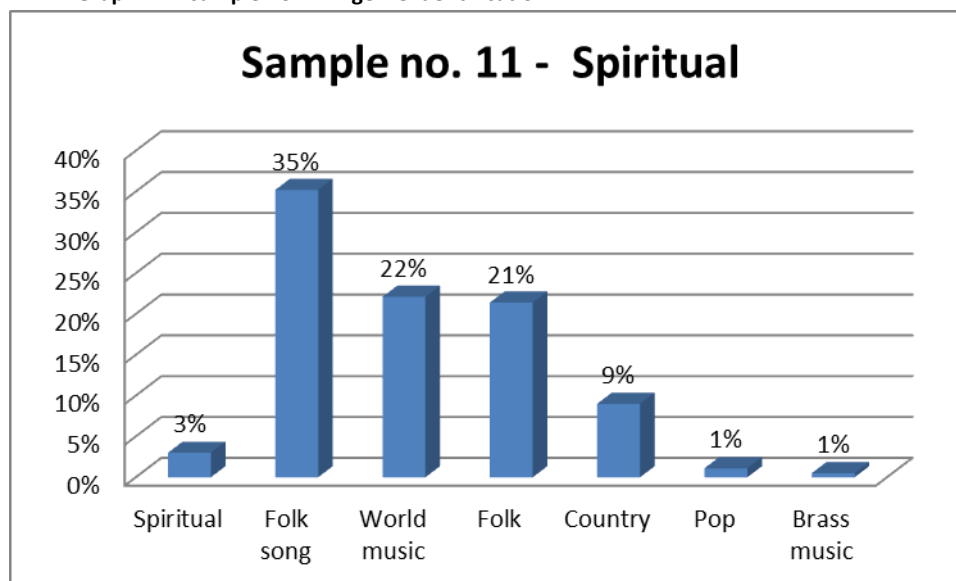
Table 21 – sample no. 11 – results (absolute frequency)

Sample no. 11		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	441	528	125	33	998	56	7	1094
	men	186	217	42	16	400	25	4	445
	women	255	311	83	17	598	31	3	649
music education	elementary	143	221	71	8	392	31	4	435
	extended	154	185	32	19	337	13	2	371
	professional	144	122	22	6	269	12	1	288
music activity	non-active	151	242	72	8	417	37	3	465
	active	290	286	53	25	581	19	4	629

Table 22 – sample no. 11 – results (relative frequency)

Sample no. 11		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	40.3%	48.3%	11.4%	3.0%	91.2%	5.1%	0.6%	1094
	men	41.8%	48.8%	9.4%	3.6%	89.9%	5.6%	0.9%	445
	women	39.3%	47.9%	12.8%	2.6%	92.1%	4.8%	0.5%	649
music education	elementary	32.9%	50.8%	16.3%	1.8%	90.1%	7.1%	0.9%	435
	extended	41.5%	49.9%	8.6%	5.1%	90.8%	3.5%	0.5%	371
	professional	50.0%	42.4%	7.6%	2.1%	93.4%	4.2%	0.3%	288
music activity	non-active	32.5%	52.0%	15.5%	1.7%	89.7%	8.0%	0.6%	465
	active	46.1%	45.5%	8.4%	4.0%	92.4%	3.0%	0.6%	629

Graph 11 – sample no. 11 – genre identification



2.12 Folk song: Luboš Holý - Vy páni zemani

Folk songs represent “short complete music forms expressing emotional impressions and experience of a man which arise from their many-sided life situations”.³⁸ As they are always a reflection of an individual’s life in a certain society, the individual songs often vary a lot from each other. The folk song “Vy páni zemani” (the album “Rabudeň, rabudeň”, 2000) represents the folklore of the Hornácko Region played by a dulcimer band “Musica Folklorica” and the singer of Moravian folk songs Luboš Holý (1930 - 2011) who besides others became famous for his songs for the Hornácko Region in an untypical baritone.

Table 23 – sample no. 12 – results (absolute frequency)

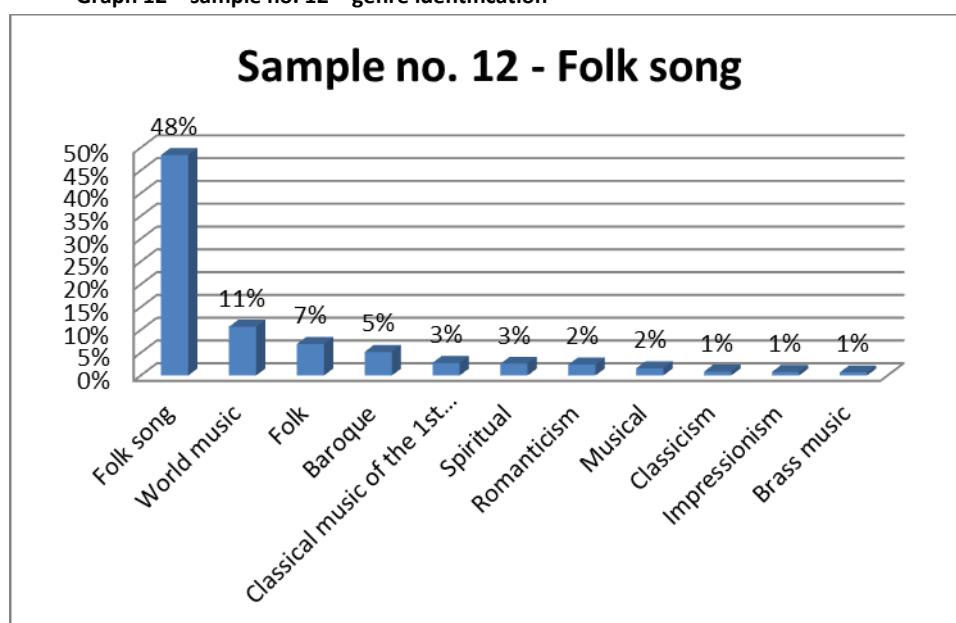
Sample no. 12		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	All	193	440	461	530	388	162	14	1094
	men	86	179	180	206	163	71	5	445
	women	107	261	281	324	225	91	9	649
music education	elementary	46	153	236	179	173	78	5	435
	extended	66	152	153	196	117	56	2	371
	professional	81	135	72	155	98	28	7	288
music activity	non-active	48	175	242	201	178	81	5	465
	active	145	265	219	329	210	81	9	629

³⁸ MIXA, František. Folk song a její hlavní rysy. 1. vyd. Ostrava: Pedagogická fakulta Ostravské univerzity v Ostravě, 1982, p. 10.

Table 24 – sample no. 12 – results (relative frequency)

Sample no. 12		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	17.6%	40.2%	42.1%	48.4%	35.5%	14.8%	1.3%	1094
	men	19.3%	40.2%	40.4%	46.3%	36.6%	16.0%	1.1%	445
	women	16.5%	40.2%	43.3%	49.9%	34.7%	14.0%	1.4%	649
music education	elementary	10.6%	35.2%	54.3%	41.1%	39.8%	17.9%	1.1%	435
	extended	17.8%	41.0%	41.2%	52.8%	31.5%	15.1%	0.5%	371
	professional	28.1%	46.9%	25.0%	53.8%	34.0%	9.7%	2.4%	288
music activity	non-active	10.3%	37.6%	52.0%	43.2%	38.3%	17.4%	1.1%	465
	active	23.1%	42.1%	34.8%	52.3%	33.4%	12.9%	1.4%	629

Graph 12 – sample no. 12 – genre identification



2.13 Reggae: Bob Marley – One Love

Bob Marley, whole name Robert Nesta Marley (1945 - 1981), was a Jamaican singer, composer and guitarist of “The Wailers” band, co-founder and significant representative of reggae. Successful and highly valued is his album “Exodus” (1977) where one of the biggest hits is the song “One Love”. The song has typical features of its genre: simple harmony with a frequent combination of tonic and dominant, slower and more peaceful tempo, the use of legato, syncopations and triplet. Next typical feature is the guitar which plays on the second and fourth beat which is called “skank”, while the percussions play the rhythm known as “one

drop”.³⁹ Marley often manifested his religious believes in his compositions – the content of most of his work is influenced by the promotion of Rastafarianism.

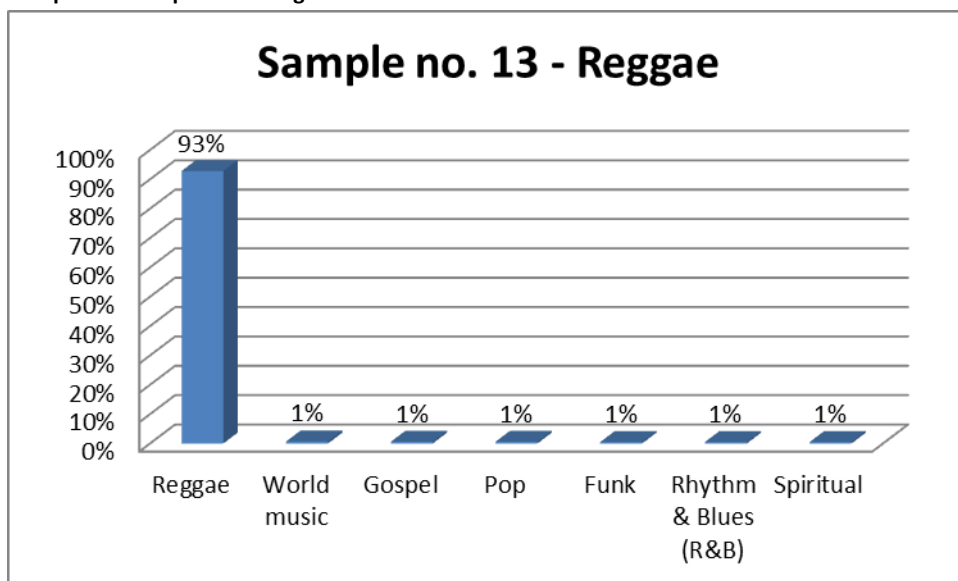
Table 25 – sample no. 13 – results (absolute frequency)

Sample no. 13		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	644	353	97	1015	64	13	2	1094
	men	267	140	38	418	22	4	1	445
	women	377	213	59	597	42	9	1	649
music education	elementary	260	131	44	410	19	5	1	435
	extended	214	128	29	337	29	4	1	371
	professional	170	94	24	268	16	4	0	288
music activity	non-active	265	149	51	433	22	10	0	465
	active	379	204	46	582	42	3	2	629

Table 26 – sample no. 13 – results (relative frequency)

Sample no. 13		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	58.9%	32.3%	8.9%	92.8%	5.9%	1.2%	0.2%	1094
	men	60.0%	31.5%	8.5%	93.9%	4.9%	0.9%	0.2%	445
	women	58.1%	32.8%	9.1%	92.0%	6.5%	1.4%	0.2%	649
music education	elementary	59.8%	30.1%	10.1%	94.3%	4.4%	1.1%	0.2%	435
	extended	57.7%	34.5%	7.8%	90.8%	7.8%	1.1%	0.3%	371
	professional	59.0%	32.6%	8.3%	93.1%	5.6%	1.4%	0.0%	288
music activity	non-active	57.0%	32.0%	11.0%	93.1%	4.7%	2.2%	0.0%	465
	active	60.3%	32.4%	7.3%	92.5%	6.7%	0.5%	0.3%	629

Graph 13 – sample no. 13 – genre identification



³⁹ In the rhythm, the stress is on the first and third beat, while the first beat is sometimes left.

2.14 Late classicism: Ludwig van Beethoven – Egmont, op. 84

The overture “Egmont”, op. 84 by Ludwig van Beethoven (1770 – 1827), a significant German music composer and one of the greatest artists of all times, is an impressive and very expressive piece of work which was finished in May 1810 and became the last composition of the composer’s second life period. As it was composed on the tragedy of the same name, which was written by Johann Wolfgang Goethe (1749-1832) in 1787 and was considered “a symbol of the fight for freedom against power”, the overture was very popular among his music-dramatic works similar to overtures Coriolan, op. 62 or Leonora III, op. 72a. Moreover, it has a similar character to his most famous Symphony No. 5 in C minor, op. 67, called “Fate” from 1808.

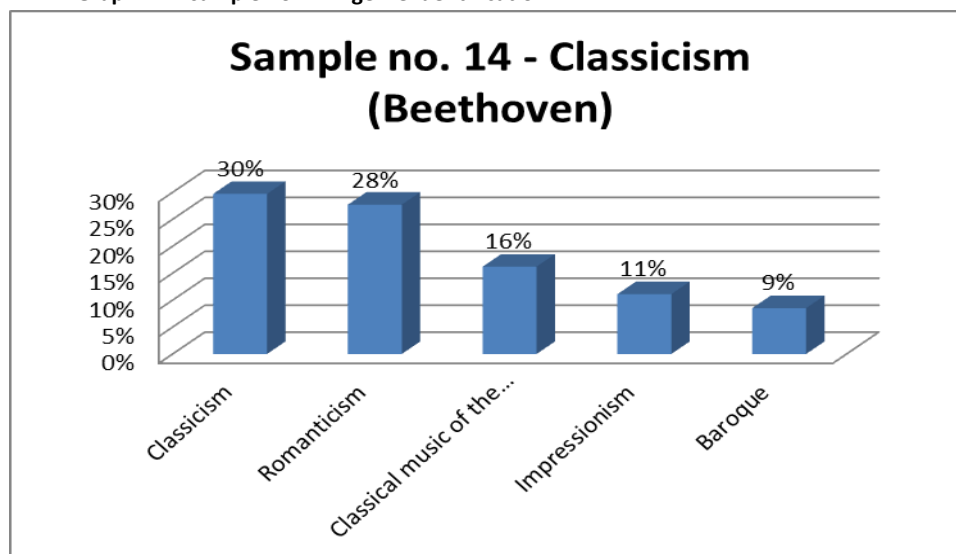
Table 27 – sample no. 14 – results (absolute frequency)

Sample no. 14		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	582	404	108	325	705	53	11	1094
	men	251	160	34	147	276	16	6	445
	women	331	244	74	178	429	37	5	649
music education	elementary	160	196	79	143	261	28	3	435
	extended	196	151	24	107	235	22	7	371
	professional	226	57	5	75	209	3	1	288
music activity	non-active	174	209	82	158	270	34	3	465
	active	408	195	26	167	435	19	8	629

Table 28 – sample no. 14 – results (relative frequency)

Sample no. 14		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	53.2%	36.9%	9.9%	29.7%	64.4%	4.8%	1.0%	1094
	men	56.4%	36.0%	7.6%	33.0%	62.0%	3.6%	1.3%	445
	women	51.0%	37.6%	11.4%	27.4%	66.1%	5.7%	0.8%	649
music education	elementary	36.8%	45.1%	18.2%	32.9%	60.0%	6.4%	0.7%	435
	extended	52.8%	40.7%	6.5%	28.8%	63.3%	5.9%	1.9%	371
	professional	78.5%	19.8%	1.7%	26.0%	72.6%	1.0%	0.3%	288
music activity	non-active	37.4%	44.9%	17.6%	34.0%	58.1%	7.3%	0.6%	465
	active	64.9%	31.0%	4.1%	26.6%	69.2%	3.0%	1.3%	629

Graph 14 – sample no. 14 – genre identification



2.15 Art rock: Pink Floyd – Money

The composition “Money”, the sixth song in the album “The Dark Side of the Moon” (1973) by a British rock band “Pink Floyd”, is the only one from the album which was a great success in America. As the song criticizes society and the influence of money on it, the most significant feature became the funny rhythmical sequence of recorded noises where the bass guitarist George Roger Waters (*1943), the author of the song, used the sound of a mechanic cash register, clinking of coins, tearing of paper. He put the mentioned sounds into an unusual 7/4 rhythmical loop which takes turns with a 4/4 loop during the guitar solo.

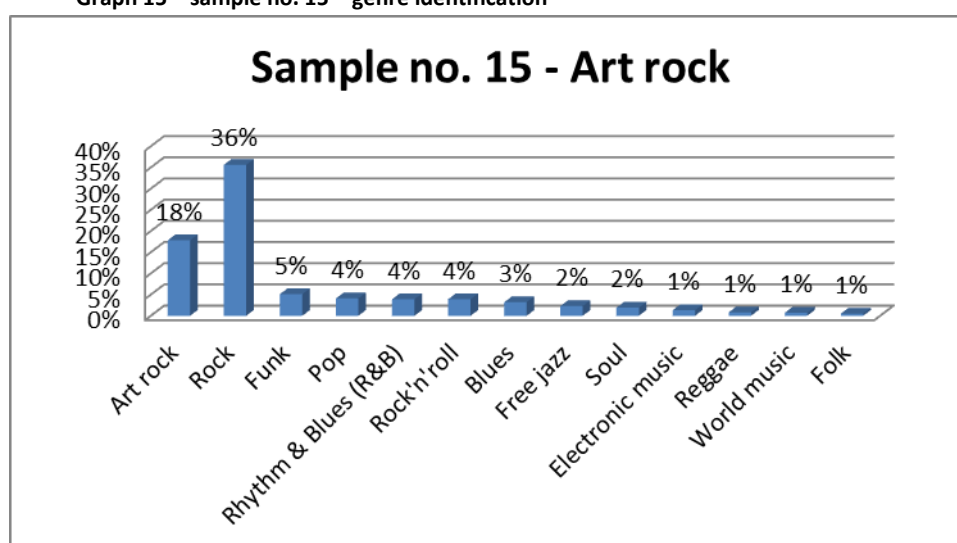
Table 29 – sample no. 15 – results (absolute frequency)

Sample no. 15		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	561	379	154	195	716	127	56	1094
	men	265	137	43	87	283	41	34	445
	women	296	242	111	108	433	86	22	649
music education	elementary	204	155	76	74	283	64	14	435
	extended	200	134	37	65	241	32	33	371
	professional	157	90	41	56	192	31	9	288
music activity	non-active	218	171	76	75	299	67	24	465
	active	343	208	78	120	417	60	32	629

Table 30 – sample no. 15 – results (relative frequency)

Sample no. 15		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	51.3%	34.6%	14.1%	17.8%	65.4%	11.6%	5.1%	1094
	men	59.6%	30.8%	9.7%	19.6%	63.6%	9.2%	7.6%	445
	women	45.6%	37.3%	17.1%	16.6%	66.7%	13.3%	3.4%	649
music education	elementary	46.9%	35.6%	17.5%	17.0%	65.1%	14.7%	3.2%	435
	extended	53.9%	36.1%	10.0%	17.5%	65.0%	8.6%	8.9%	371
	professional	54.5%	31.3%	14.2%	19.4%	66.7%	10.8%	3.1%	288
music activity	non-active	46.9%	36.8%	16.3%	16.1%	64.3%	14.4%	5.2%	465
	active	54.5%	33.1%	12.4%	19.1%	66.3%	9.5%	5.1%	629

Graph 15 – sample no. 15 – genre identification



2.16 Rhythm & Blues: Muddy Waters – Hoochie Coochie Man

“Hoochie Coochie Man”, (sometimes called “I’m Your Hoochie Coochie Man”) became a blues standard which was written by the American composer, arranger and producer William James “Willie” Dixon (1915 – 1992) and recorded for the first time by McKinley Morganfield (1915-1983), known as Muddy Waters – “the father of Chicago blues” in 1954 in Chicago. The composition is based mainly on a blues technique and characteristics of music – the background of a blues 12-bar form in a 4/4 bar, further on rhythmical regularity, slower tempo and expressive guitar line and deeply felt Muddy Waters’ singing. The magazine “Rolling Stone” placed it among 500 most successful songs of all times. “Hoochie

Coochie Man” also exists in many adaptations by important interpreters such as Chuck Berry (*1926), Eric Clapton (*1945) or B. B. King (*1925).

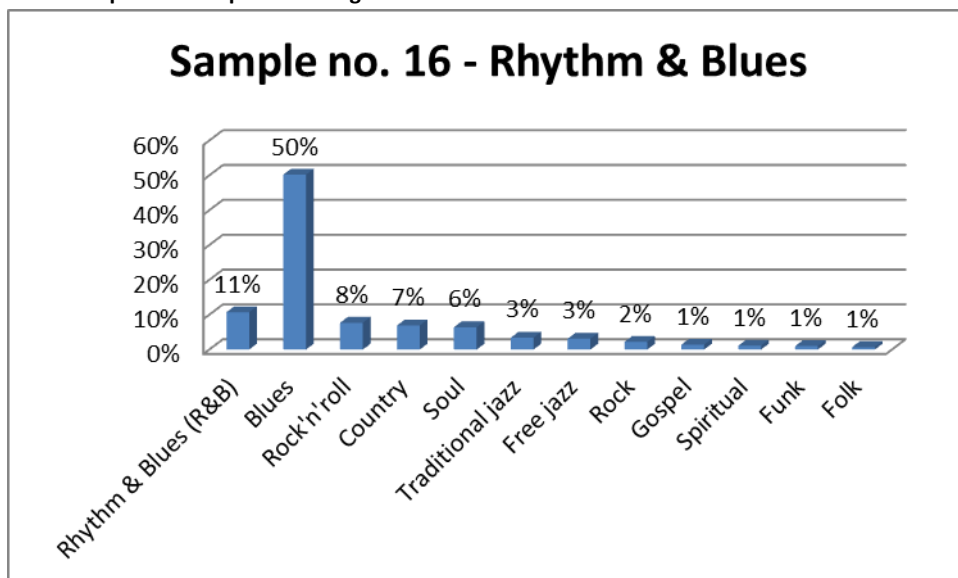
Table 31 – sample no. 16 – results (absolute frequency)

Sample no. 16		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	553	421	120	117	931	42	4	1094
	men	256	151	38	46	380	16	3	445
	women	297	270	82	71	551	26	1	649
music education	elementary	195	181	59	42	369	22	2	435
	extended	192	139	40	39	318	12	2	371
	professional	166	101	21	36	244	8	0	288
music activity	non-active	206	199	60	52	386	25	2	465
	active	347	222	60	65	545	17	2	629

Table 32 – sample no. 16 – results (relative frequency)

Sample no. 16		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	50.5%	38.5%	11.0%	10.7%	85.1%	3.8%	0.4%	1094
	men	57.5%	33.9%	8.5%	10.3%	85.4%	3.6%	0.7%	445
	women	45.8%	41.6%	12.6%	10.9%	84.9%	4.0%	0.2%	649
music education	elementary	44.8%	41.6%	13.6%	9.7%	84.8%	5.1%	0.5%	435
	extended	51.8%	37.5%	10.8%	10.5%	85.7%	3.2%	0.5%	371
	professional	57.6%	35.1%	7.3%	12.5%	84.7%	2.8%	0.0%	288
music activity	non-active	44.3%	42.8%	12.9%	11.2%	83.0%	5.4%	0.4%	465
	active	55.2%	35.3%	9.5%	10.3%	86.6%	2.7%	0.3%	629

Graph 16 – sample no. 16 – genre identification



2.17 Brass music: Moravanka – Nedaleko od Trenčína

Brass music, according to literature, the kind of utility, entertainment or “popular” music, is represented by the song in a two-beat polka rhythm “Nedaleko od Trenčína”, played by the original Moravian brass band “Moravanka” founded in 1971 by the bandleader and trumpeter Jan Slabák (*1941). Jan Slabák based the extraordinariness of this band on very original and temperament folk songs of the Slovácko Region and virtuosity of individual instrumental parts, thanks to which “Moravanka” is still very popular not only in Moravia but also in Slovakia. In his songs, Jan Slabák usually uses highly elaborated interludes, before the end, he repeats the song a second or fourth higher. Typical are expressive trumpets and clarinet solos, same as the accentuation of light portions of the measure in melodic phrases.

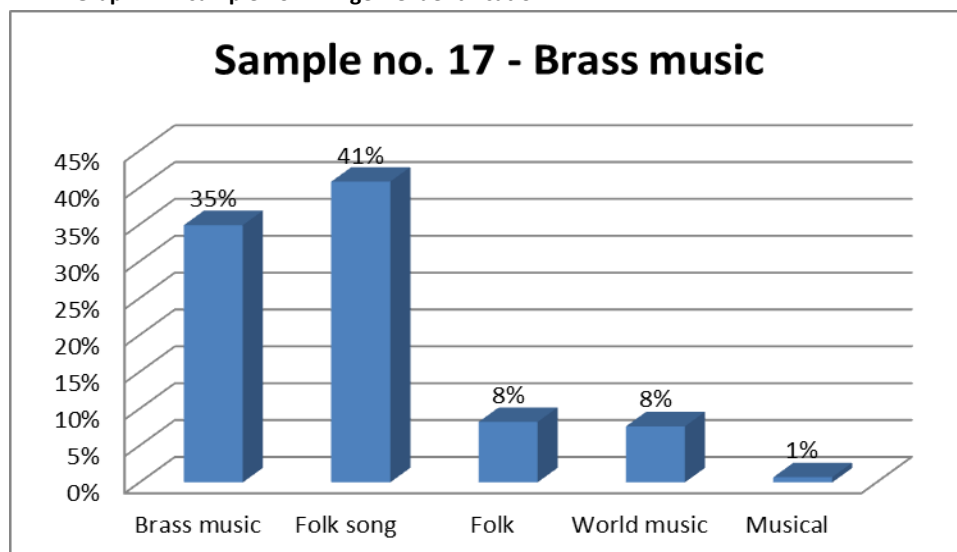
Table 33 – sample no. 17 – results (absolute frequency)

Sample no. 17		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	149	428	517	382	641	56	15	1094
	men	73	175	197	152	264	20	9	445
	women	76	253	320	230	377	36	6	649
music education	elementary	42	153	240	133	272	27	3	435
	extended	50	142	179	152	196	19	4	371
	professional	57	133	98	97	173	10	8	288
music activity	non-active	44	168	253	144	282	34	5	465
	active	105	260	264	238	359	22	10	629

Table 34 – sample no. 17 – results (relative frequency)

Sample no. 17		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	13.6%	39.1%	47.3%	34.9%	58.6%	5.1%	1.4%	1094
	men	16.4%	39.3%	44.3%	34.2%	59.3%	4.5%	2.0%	445
	women	11.7%	39.0%	49.3%	35.4%	58.1%	5.5%	0.9%	649
music education	elementary	9.7%	35.2%	55.2%	30.6%	62.5%	6.2%	0.7%	435
	extended	13.5%	38.3%	48.2%	41.0%	52.8%	5.1%	1.1%	371
	professional	19.8%	46.2%	34.0%	33.7%	60.1%	3.5%	2.8%	288
music activity	non-active	9.5%	36.1%	54.4%	31.0%	60.6%	7.3%	1.1%	465
	active	16.7%	41.3%	42.0%	37.8%	57.1%	3.5%	1.6%	629

Graph 17 – sample no. 17 – genre identification



2.18 Impressionism: Claude Debussy – La mer /The Sea/ (Three Symphonic Sketches), L. 109

The orchestral piece “La mer” (“Three Symphonic Sketches”, L. 109, 1905) whose author is Claude Debussy (1862 – 1918), French composer, the father of music impressionism, is one of the “purest” impressionism works of all. The compositions is interesting thanks to its loosely asymmetric form, “developed from thematic cores”,⁴⁰ and also attracts by its timbre, unusually rich instrumentation and harmony, use of a triplet rhythm and pentatonic scale, which became inspiration for many Debussy’s contemporaries and composers of further generations. According to literature, “La mer” which premiered in Paris on 15 October 1905, is one of “the greatest masterpieces of the world production”.⁴¹

Table 35 – sample no. 18 – results (absolute frequency)

Sample no. 18		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	494	475	125	375	647	56	16	1094
	men	221	177	47	163	251	22	9	445
	women	273	298	78	212	396	34	7	649
music education	elementary	131	224	80	91	306	32	6	435
	extended	165	169	37	114	225	23	9	371
	professional	198	82	8	170	116	1	1	288
music activity	non-active	150	236	79	108	312	35	10	465
	active	344	239	46	267	335	21	6	629

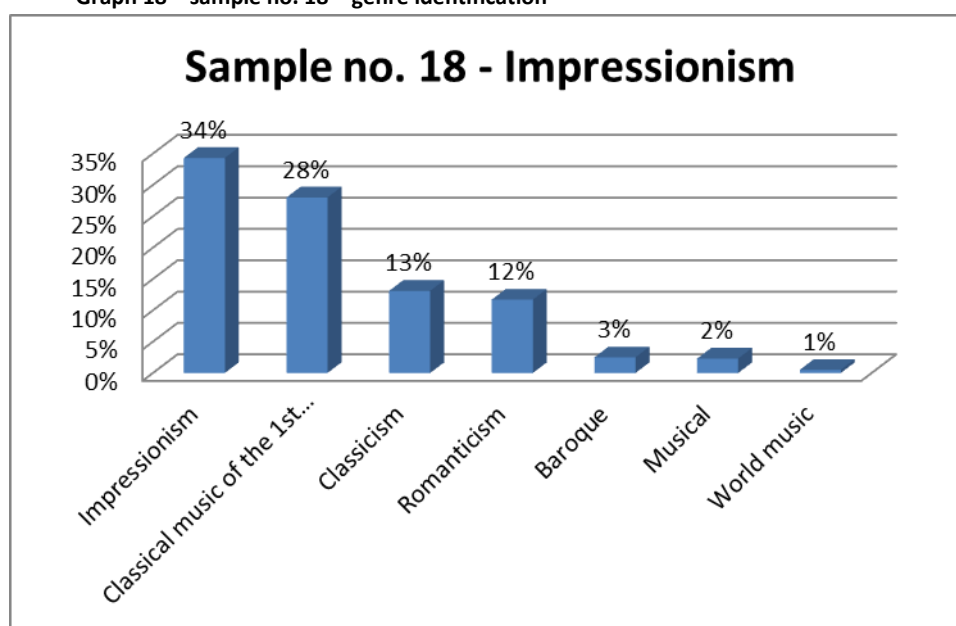
⁴⁰ NAVRÁTIL, Miloš. Dějiny hudby: přehled evropských dějin hudby. Praha: Votobia, 2003, p. 225. ISBN 80-7220-143-3.

⁴¹ Ibid., p. 225.

Table 36 – sample no. 18 – results (relative frequency)

Sample no. 18		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	45.2%	43.4%	11.4%	34.3%	59.1%	5.1%	1.5%	1094
	men	49.7%	39.8%	10.6%	36.6%	56.4%	4.9%	2.0%	445
	women	42.1%	45.9%	12.0%	32.7%	61.0%	5.2%	1.1%	649
music education	elementary	30.1%	51.5%	18.4%	20.9%	70.3%	7.4%	1.4%	435
	extended	44.5%	45.6%	10.0%	30.7%	60.6%	6.2%	2.4%	371
	professional	68.8%	28.5%	2.8%	59.0%	40.3%	0.3%	0.3%	288
music activity	non-active	32.3%	50.8%	17.0%	23.2%	67.1%	7.5%	2.2%	465
	active	54.7%	38.0%	7.3%	42.4%	53.3%	3.3%	1.0%	629

Graph 18 – sample no. 18 – genre identification



2.19 Country: Johnny Cash - Folsom Prison Blues

“Folsom Prison Blues”, an American song recorded by Johnny Cash (1932 – 2003) in 1955, represents the classic of this genre. As it is about a prisoner who remembers his crimes and longs for freedom in his prison jail, it is clear that Cash’s inspiration for the song was the movie “Inside the Walls of Folsom Prison” (1951) and the song by Gordon Jenkins “Crescent City Blues” from 1953. Johnny Cash used its melody and major part of its text. The Czech version is by the band “Greenhorns” called “Blues Folsomské věznice” (1971).

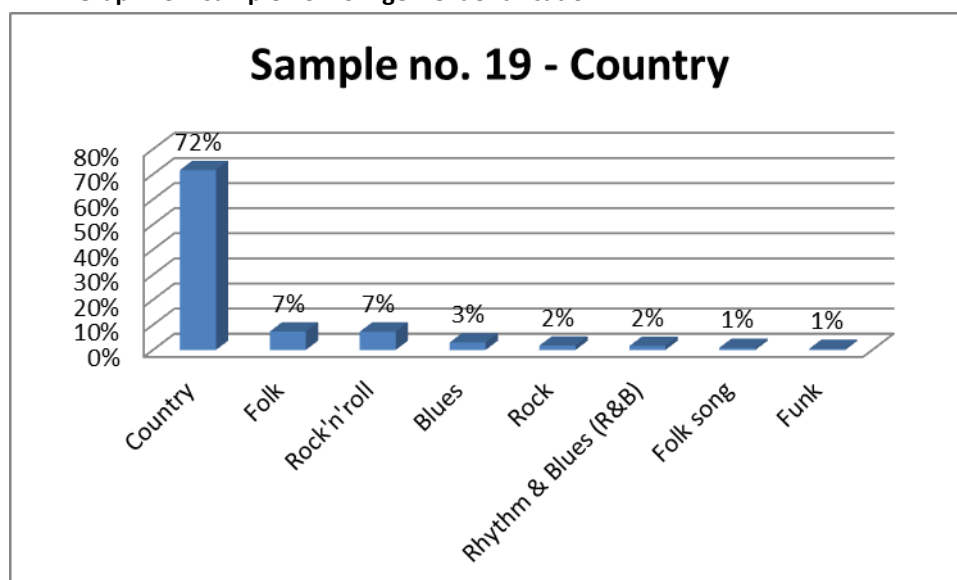
Table 37 – sample no. 19 – results (absolute frequency)

Sample no. 19		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	444	477	173	784	278	24	8	1094
	men	184	194	67	320	109	9	7	445
	women	260	283	106	464	169	15	1	649
music education	elementary	164	191	80	311	105	16	3	435
	extended	161	155	55	268	97	6	0	371
	professional	119	131	38	205	76	2	5	288
music activity	non-active	181	201	83	335	113	15	2	465
	active	263	276	90	449	165	9	6	629

Table 38 – sample no. 19 – results (relative frequency)

Sample no. 19		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	40.6%	43.6%	15.8%	71.7%	25.4%	2.2%	0.7%	1094
	men	41.3%	43.6%	15.1%	71.9%	24.5%	2.0%	1.6%	445
	women	40.1%	43.6%	16.3%	71.5%	26.0%	2.3%	0.2%	649
music education	elementary	37.7%	43.9%	18.4%	71.5%	24.1%	3.7%	0.7%	435
	extended	43.4%	41.8%	14.8%	72.2%	26.1%	1.6%	0.0%	371
	professional	41.3%	45.5%	13.2%	71.2%	26.4%	0.7%	1.7%	288
music activity	non-active	38.9%	43.2%	17.8%	72.0%	24.3%	3.2%	0.4%	465
	active	41.8%	43.9%	14.3%	71.4%	26.2%	1.4%	1.0%	629

Graph 19 – sample no. 19 – genre identification



2.20 World music: Dead Can Dance – Radharc

The music band “Dead Can Dance” founded in 1981 in Australian Melbourne by Brendan Perry, Lisa Gerrard, Paul Erikson and Simon Monroe became famous for its unmistakable style of world music. The noticeable character of their production is inspired by old music forms from the whole world, in which they combine possibilities of modern technologies with untraditional exotic or historic music instruments but also with velvet baritone of Brendan Perry or distinctive voice of Lisa Gerrard who uses vocals of extinct languages. The typical example of the band’s original style is the song “Radharc” from their fifth studio album “Aion” (1990) which is inspired by Arabic music. Typical is Lisa Gerrard’s ethereal voice and the sound of traditional Arabic drums and wind instruments.

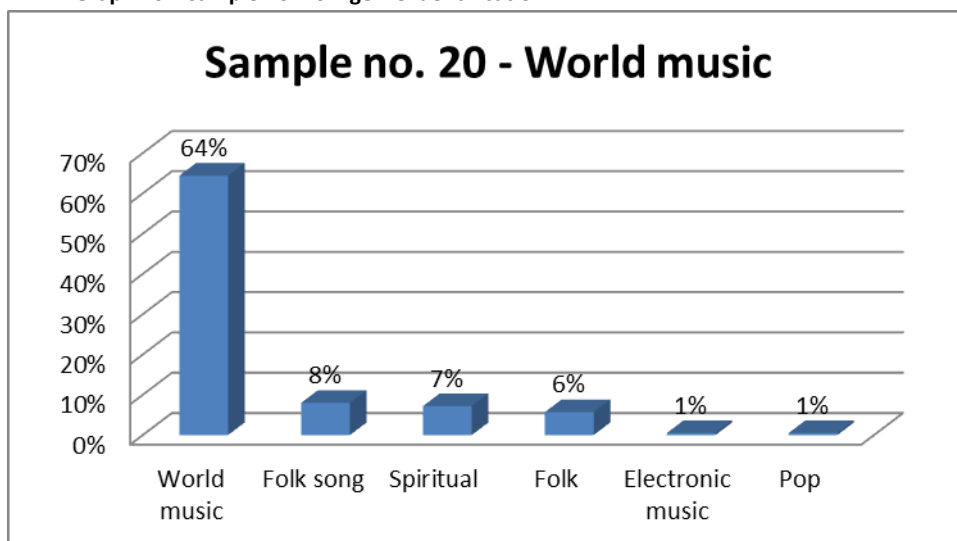
Table 39 – sample no. 20 – results (absolute frequency)

Sample no. 20		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	296	507	291	704	268	69	53	1094
	men	121	200	124	306	95	26	18	445
	women	175	307	167	398	173	43	35	649
music education	elementary	104	194	137	254	125	37	19	435
	extended	95	185	91	245	84	21	21	371
	professional	97	128	63	205	59	11	13	288
music activity	non-active	105	217	143	271	130	40	24	465
	active	191	290	148	433	138	29	29	629

Table 40 – sample no. 20 – results (relative frequency)

Sample no. 20		Preference			Identification of the genres				total
		+	0	-	Yes	no	don't know	other	
demographic characteristics	all	27.1%	46.3%	26.6%	64.4%	24.5%	6.3%	4.8%	1094
	men	27.2%	44.9%	27.9%	68.8%	21.3%	5.8%	4.0%	445
	women	27.0%	47.3%	25.7%	61.3%	26.7%	6.6%	5.4%	649
music education	elementary	23.9%	44.6%	31.5%	58.4%	28.7%	8.5%	4.4%	435
	extended	25.6%	49.9%	24.5%	66.0%	22.6%	5.7%	5.7%	371
	professional	33.7%	44.4%	21.9%	71.2%	20.5%	3.8%	4.5%	288
music activity	non-active	22.6%	46.7%	30.8%	58.3%	28.0%	8.6%	5.2%	465
	active	30.4%	46.1%	23.5%	68.8%	21.9%	4.6%	4.6%	629

Graph 20 – sample no. 20 – genre identification



2.21 Early romanticism: Franz Schubert – Das Wandern (Wandering Miller) from the song cycle “Die schöne Millerin” (The Beautiful Miller), op. 25

The song cycle “The Beautiful Miler”, op. 25, (1825) represents the peak of Franz Schubert’s (a significant music composer of early romanticism) song production (1797 – 1828). As all his songs composed on the texts of contemporary poets are full of a rich expression, using impressive melody, colourful harmony and composed piano accompaniment, the first song of the cycle called “Wandern” was chosen for the questionnaire which was written on Goethe’s text already in 1823.

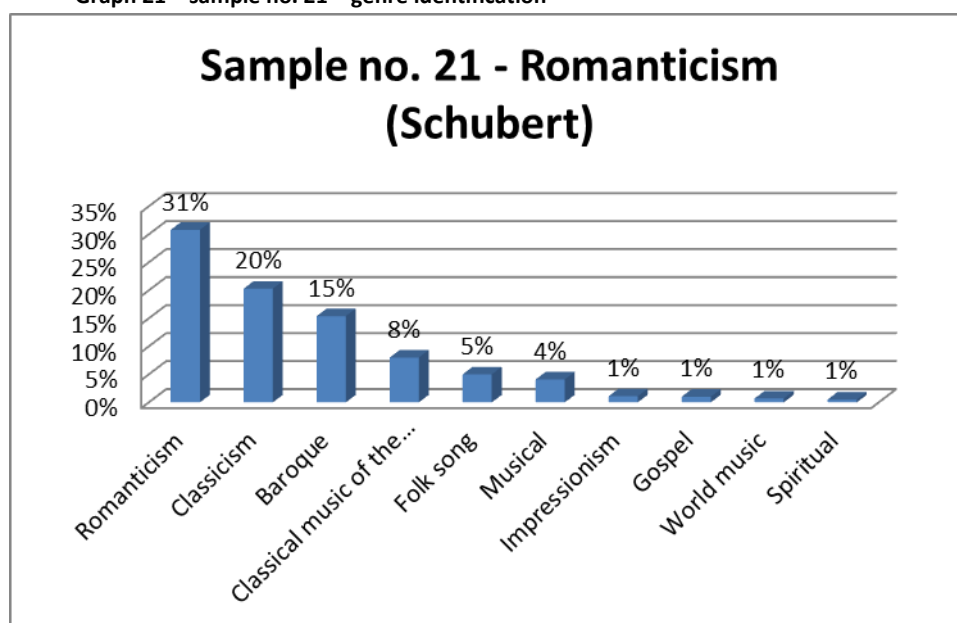
Table 41 – sample no. 21 – results (absolute frequency)

Sample no. 21		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	366	474	254	337	617	71	69	1094
	men	152	185	108	148	231	38	28	445
	women	214	289	146	189	386	33	41	649
music education	elementary	80	198	157	77	294	37	27	435
	extended	122	172	77	99	216	27	29	371
	professional	164	104	20	161	107	7	13	288
music activity	non-active	110	198	157	86	306	44	29	465
	active	256	276	97	251	311	27	40	629

Table 42 – sample no. 21 – results (relative frequency)

Sample no. 21		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	33.5%	43.3%	23.2%	30.8%	56.4%	6.5%	6.3%	1094
	men	34.2%	41.6%	24.3%	33.3%	51.9%	8.5%	6.3%	445
	women	33.0%	44.5%	22.5%	29.1%	59.5%	5.1%	6.3%	649
music education	elementary	18.4%	45.5%	36.1%	17.7%	67.6%	8.5%	6.2%	435
	extended	32.9%	46.4%	20.8%	26.7%	58.2%	7.3%	7.8%	371
	professional	56.9%	36.1%	6.9%	55.9%	37.2%	2.4%	4.5%	288
music activity	non-active	23.7%	42.6%	33.8%	18.5%	65.8%	9.5%	6.2%	465
	active	40.7%	43.9%	15.4%	39.9%	49.4%	4.3%	6.4%	629

Graph 21 – sample no. 21 – genre identification



2.22 Electro dance: DJ Tiësto – Maximal Crazy

DJ Tiësto, real name Tijs Michiel Verwest (*1969) is a world famous Dutch DJ and producer of electronic dance music. As the pillar of the dance part of this music genre is not only significant and regular rhythm but also focus on sound timbre, DJ Tiësto uses electronic technologies (synthesizers, samplers, computers and other electronic instruments) in his production, which enable him to generate and configure different sound materials. Then he composes electronic music on the basis of introducing individual patterns, melodic, harmonic or rhythmic parts which he places in layers during a so-called set⁴². A typical example of his

⁴² A so-called set is a continuous music performance of one DJ.

mixing performance is “Maximal Crazy” which was released in the USA and Canada in 2011. It is the first set of the compilation album “Club Life: Volume Two Miami”.

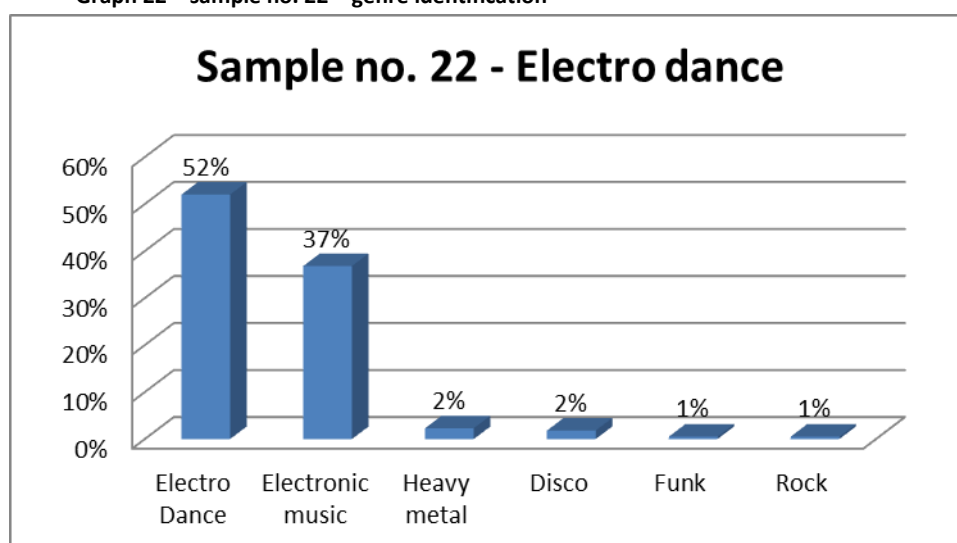
Table 43 – sample no. 22 – results (absolute frequency)

Sample no. 22		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	181	295	618	569	474	21	30	1094
	men	94	130	221	235	190	2	18	445
	women	87	165	397	334	284	19	12	649
music education	elementary	68	126	241	221	193	12	9	435
	extended	59	98	214	189	168	4	10	371
	professional	54	71	163	159	113	5	11	288
music activity	non-active	81	124	260	233	212	13	7	465
	active	100	171	358	336	262	8	23	629

Table 44 – sample no. 22 – results (relative frequency)

Sample no. 22		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	16.5%	27.0%	56.5%	52.0%	43.3%	1.9%	2.7%	1094
	men	21.1%	29.2%	49.7%	52.8%	42.7%	0.4%	4.0%	445
	women	13.4%	25.4%	61.2%	51.5%	43.8%	2.9%	1.8%	649
music education	elementary	15.6%	29.0%	55.4%	50.8%	44.4%	2.8%	2.1%	435
	extended	15.9%	26.4%	57.7%	50.9%	45.3%	1.1%	2.7%	371
	professional	18.8%	24.7%	56.6%	55.2%	39.2%	1.7%	3.8%	288
music activity	non-active	17.4%	26.7%	55.9%	50.1%	45.6%	2.8%	1.5%	465
	active	15.9%	27.2%	56.9%	53.4%	41.7%	1.3%	3.7%	629

Graph 22 – sample no. 22 – genre identification



2.23 Heavy metal: Black Sabbath - Neon Knights

“Neon Knights”, a composition by a British band “Black Sabbath” from the album “Heaven and Hell”, (1980) which is about myths and medieval culture in England, represents a typical example of heavy metal. It is the first song in the album which was recorded by the American singer Ronnie James Dio (1942 – 2010). “Neon Knights” is based not only on characteristic loud and changed guitar sound and motives which give the composition feeling of density but also vigour and energetic tempo of percussions.

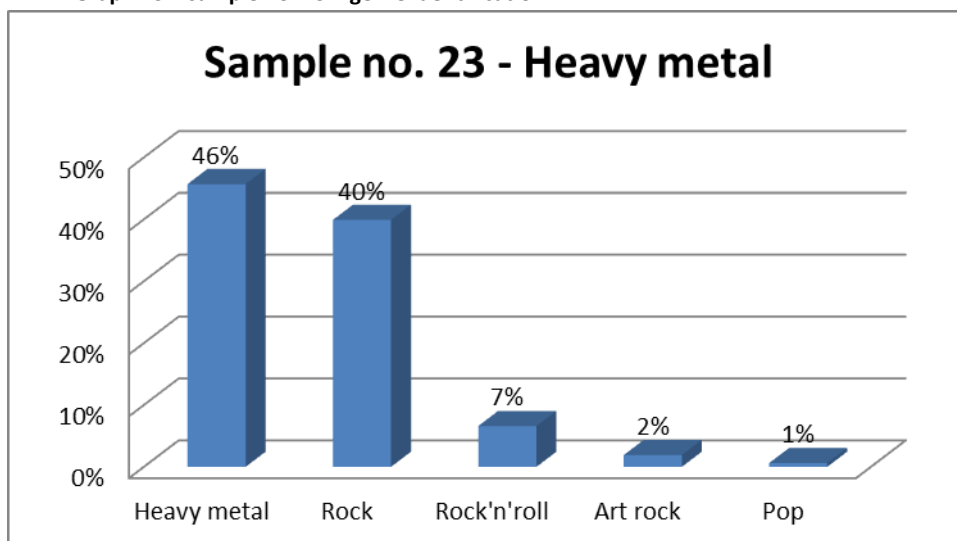
Table 45 – sample no. 23 – results (absolute frequency)

Sample no. 23		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	437	392	265	500	551	25	18	1094
	men	211	153	81	240	187	9	9	445
	women	226	239	184	260	364	16	9	649
music education	elementary	171	158	106	202	213	13	7	435
	extended	161	133	77	170	187	6	8	371
	professional	105	101	82	128	151	6	3	288
music activity	non-active	177	167	121	222	220	16	7	465
	active	260	225	144	278	331	9	11	629

Table 46 – sample no. 23 – results (relative frequency)

Sample no. 23		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	39.9%	35.8%	24.2%	45.7%	50.4%	2.3%	1.6%	1094
	men	47.4%	34.4%	18.2%	53.9%	42.0%	2.0%	2.0%	445
	women	34.8%	36.8%	28.4%	40.1%	56.1%	2.5%	1.4%	649
music education	elementary	39.3%	36.3%	24.4%	46.4%	49.0%	3.0%	1.6%	435
	extended	43.4%	35.8%	20.8%	45.8%	50.4%	1.6%	2.2%	371
	professional	36.5%	35.1%	28.5%	44.4%	52.4%	2.1%	1.0%	288
music activity	non-active	38.1%	35.9%	26.0%	47.7%	47.3%	3.4%	1.5%	465
	active	41.3%	35.8%	22.9%	44.2%	52.6%	1.4%	1.7%	629

Graph 23 – sample no. 23 – genre identification



2.24 Classical music of the 1st half of the 20th century (Leoš Janáček, 2nd String Quartet “The Intimate Letters”)

The string quartet no. 2 by a world acclaimed Czech music composer Leoš Janáček (1854 – 1928) represents currently the peak of quartet literature of the first half of the 20th century. As it was written in the last year of the composer’s life (at the beginning of 1928) and was inspired by deep emotions to young and beautiful Kamila Stösslová (1891 -1935), it is compositionally admirably energetic composition which is considered the climax of his “expressionistic line”.

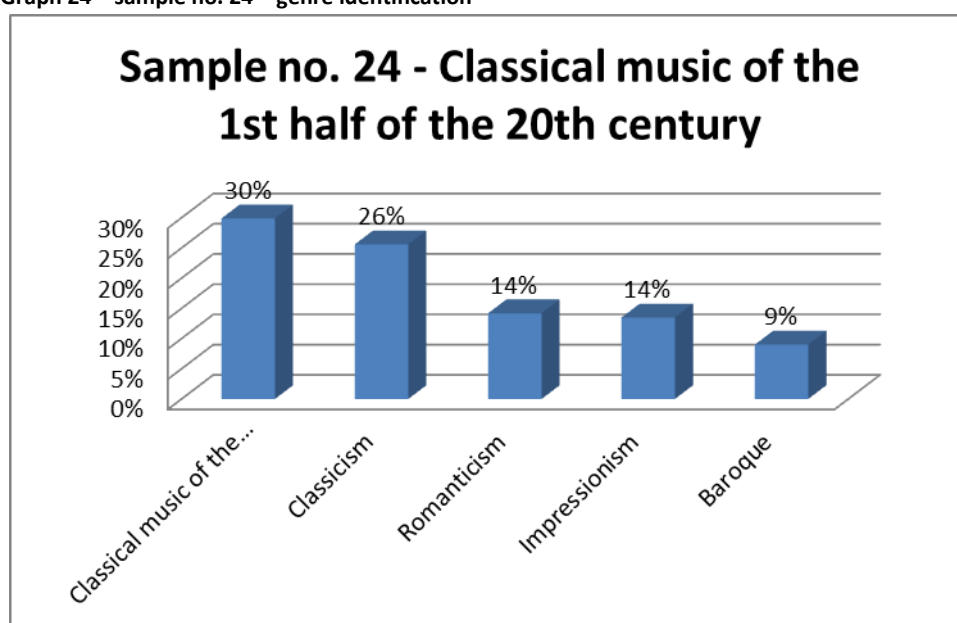
Table 47 – sample no. 24 – results (absolute frequency)

Sample no. 24		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	553	432	109	327	691	67	9	1094
	men	234	179	32	121	289	33	2	445
	women	319	253	77	206	402	34	7	649
music education	elementary	161	204	70	77	325	31	2	435
	extended	204	146	21	92	246	26	7	371
	professional	188	82	18	158	120	10	0	288
music activity	non-active	185	208	72	98	329	34	4	465
	active	368	224	37	229	362	33	5	629

Table 48 – sample no. 24 – results (relative frequency)

Sample no. 24		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	50.5%	39.5%	10.0%	29.9%	63.2%	6.1%	0.8%	1094
	men	52.6%	40.2%	7.2%	27.2%	64.9%	7.4%	0.4%	445
	women	49.2%	39.0%	11.9%	31.7%	61.9%	5.2%	1.1%	649
music education	elementary	37.0%	46.9%	16.1%	17.7%	74.7%	7.1%	0.5%	435
	extended	55.0%	39.4%	5.7%	24.8%	66.3%	7.0%	1.9%	371
	professional	65.3%	28.5%	6.3%	54.9%	41.7%	3.5%	0.0%	288
music activity	non-active	39.8%	44.7%	15.5%	21.1%	70.8%	7.3%	0.9%	465
	active	58.5%	35.6%	5.9%	36.4%	57.6%	5.2%	0.8%	629

Graph 24 – sample no. 24 – genre identification



2.25 Pop: Madonna - Hung Up

The composition “Hung Up” is a pop dance song which appeared in 2005 in the album “Confessions on a Dance Floor” which was recorded by the uncrowned queen of pop music Madonna Louise Veronica Ciccone Ritchie (*1958), known better under her first name Madonna. The dance song based on the motive by the band ABBA’s song “Gimme! Gimme! Gimme!” (A Man After Midnight, 1979) with the introductory text “Time Goes by So Slowly” and motive of a ticking clock, was placed in the first places of the charts in 41 countries of the world (Hit List UK, European Hot 100 Singles Chart or in Japan in International Singles Chart) and received several prestigious awards for the best pop act.

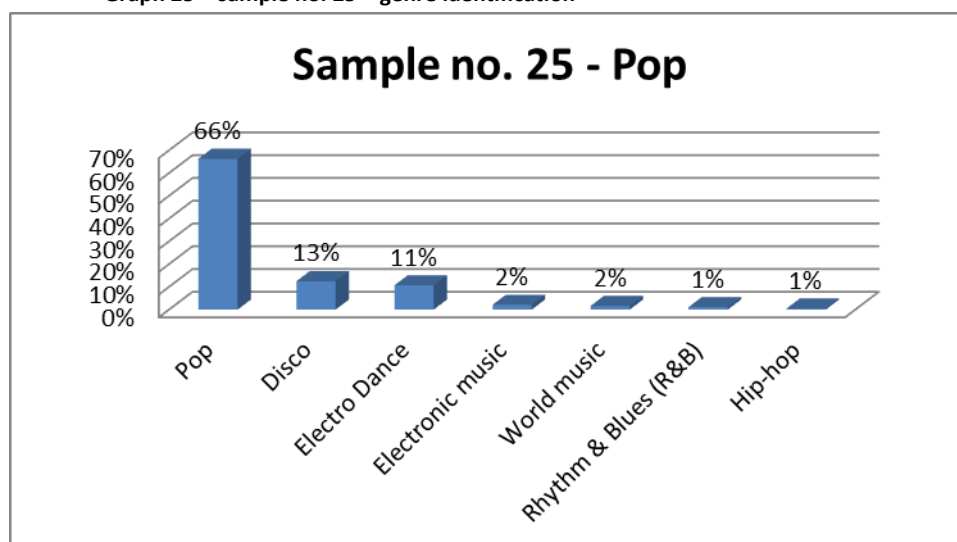
Table 49 – sample no. 25 – results (absolute frequency)

Sample no. 25		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	406	467	221	725	332	21	16	1094
	men	145	181	119	276	151	10	8	445
	women	261	286	102	449	181	11	8	649
music education	elementary	172	174	89	310	110	11	4	435
	extended	132	163	76	234	126	4	7	371
	professional	102	130	56	181	96	6	5	288
music activity	non-active	179	190	96	326	124	10	5	465
	active	227	277	125	399	208	11	11	629

Table 50 – sample no. 25 – results (relative frequency)

Sample no. 25		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	37.1%	42.7%	20.2%	66.3%	30.3%	1.9%	1.5%	1094
	men	32.6%	40.7%	26.7%	62.0%	33.9%	2.2%	1.8%	445
	women	40.2%	44.1%	15.7%	69.2%	27.9%	1.7%	1.2%	649
music education	elementary	39.5%	40.0%	20.5%	71.3%	25.3%	2.5%	0.9%	435
	extended	35.6%	43.9%	20.5%	63.1%	34.0%	1.1%	1.9%	371
	professional	35.4%	45.1%	19.4%	62.8%	33.3%	2.1%	1.7%	288
music activity	non-active	38.5%	40.9%	20.6%	70.1%	26.7%	2.2%	1.1%	465
	active	36.1%	44.0%	19.9%	63.4%	33.1%	1.7%	1.7%	629

Graph 25 – sample no. 25 – genre identification



2.26 Funk: James Brown – Don’t Stop the Funk

James Brown (1933 – 2006), the American composer, publisher and one of the most significant singers of all times, is considered a founder of funk who influenced all coming

generations of musicians. He influenced phrasing and established so-called grooves⁴³, on which funk is based. His song “Don’t Stop the Funk” which is the part of the album “People” from 1980, has a 4/4 bar, strong bass line, sharp rhythmical guitar, distinctive winds and percussions focused on rhythm, but also typical Brown’s sung and “shouted” vocals. James Brown also received Grammy Lifetime Achievement Award.

Table 51 – sample no. 26 – results (absolute frequency)

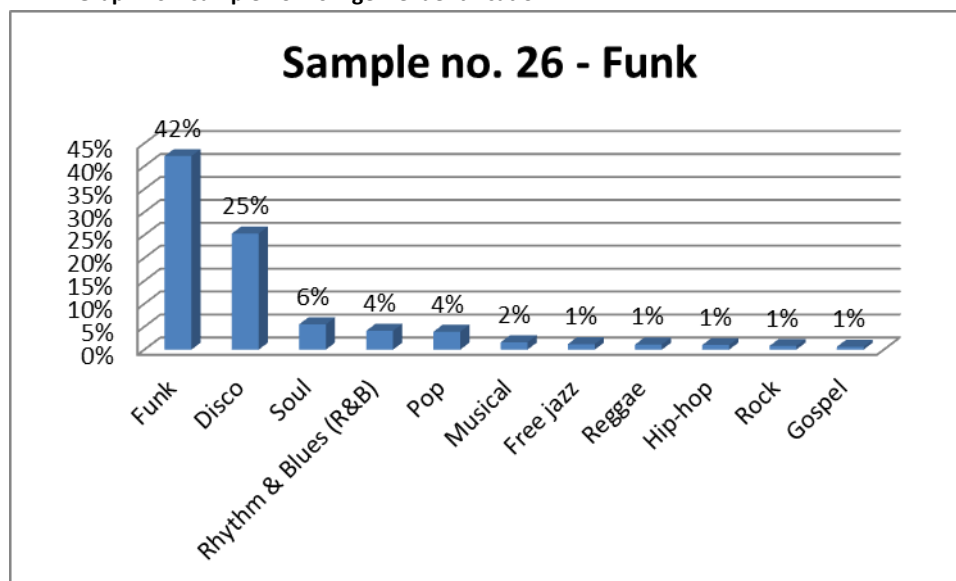
Sample no. 26		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	401	520	173	462	542	82	8	1094
	men	207	179	59	213	202	24	6	445
	women	194	341	114	249	340	58	2	649
music education	elementary	115	239	81	159	236	39	1	435
	extended	140	174	57	167	174	28	2	371
	professional	146	107	35	136	132	15	5	288
music activity	non-active	128	245	92	173	247	43	2	465
	active	273	275	81	289	295	39	6	629

Table 52 – sample no. 26 –results (relative frequency)

Sample no. 26		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	36.7%	47.5%	15.8%	42.2%	49.5%	7.5%	0.7%	1094
	men	46.5%	40.2%	13.3%	47.9%	45.4%	5.4%	1.3%	445
	women	29.9%	52.5%	17.6%	38.4%	52.4%	8.9%	0.3%	649
music education	elementary	26.4%	54.9%	18.6%	36.6%	54.3%	9.0%	0.2%	435
	extended	37.7%	46.9%	15.4%	45.0%	46.9%	7.5%	0.5%	371
	professional	50.7%	37.2%	12.2%	47.2%	45.8%	5.2%	1.7%	288
music activity	non-active	27.5%	52.7%	19.8%	37.2%	53.1%	9.2%	0.4%	465
	active	43.4%	43.7%	12.9%	45.9%	46.9%	6.2%	1.0%	629

⁴³ It is a rhythmical sequence played by a rhythmical part of the band which repeats all the time and creates an unchanging and rhythmically elaborated stream of music.

Graph 26 – sample no. 26 – genre identification



2.27 Soul: Aretha Franklin – Respect

One of the most important creators of soul music, who is also called “Queen of Soul” is the American singer, composer and pianist Aretha Louise Franklin (*1942). The composition “Respect” which became the part of her album “I Never Loved a Man the Way I Love You” (1967) and whose author was originally Otis Redding (1941 -1965), was an immediate success for her. Her version of the song became famous not only thanks to the changes in the text and new arrangement which contained – compared to the Redding’s version – also choir, but also thanks to the unique way Aretha Franklin works here with her strong and sharply silky voice. According to the magazine “Rolling Stone”, her interpretation of the song placed the fifth in the chart of 500 most successful songs of all times.

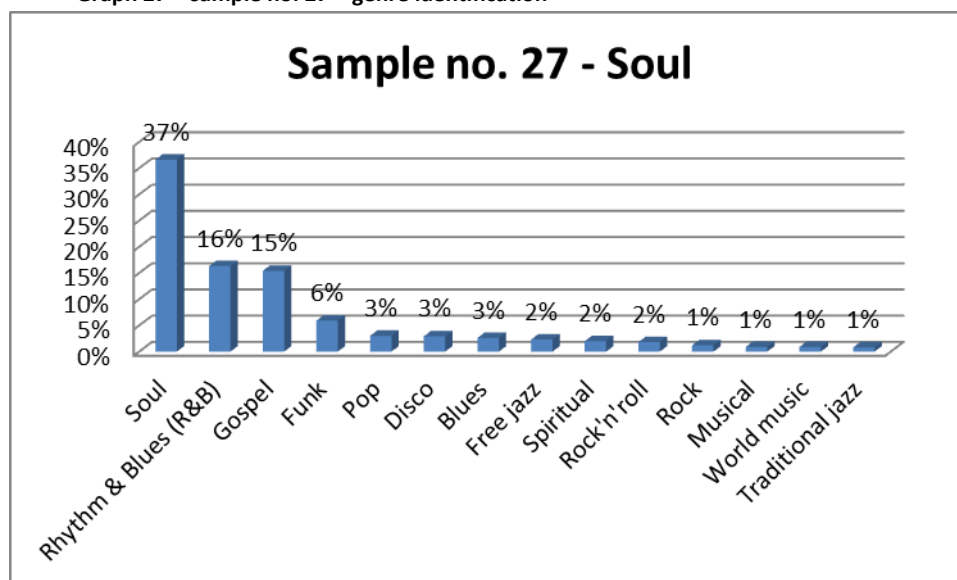
Table 53 – sample no. 27 – results (absolute frequency)

Sample no. 27		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	669	356	69	400	629	55	10	1094
	men	259	158	28	183	235	22	5	445
	women	410	198	41	217	394	33	5	649
music education	elementary	234	166	35	146	255	32	2	435
	extended	240	115	16	141	215	14	1	371
	professional	195	75	18	113	159	9	7	288
music activity	non-active	255	173	37	153	277	32	3	465
	active	414	183	32	247	352	23	7	629

Table 54 – sample no. 27 – results (relative frequency)

Sample no. 27		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	61.2%	32.5%	6.3%	36.6%	57.5%	5.0%	0.9%	1094
	men	58.2%	35.5%	6.3%	41.1%	52.8%	4.9%	1.1%	445
	women	63.2%	30.5%	6.3%	33.4%	60.7%	5.1%	0.8%	649
music education	elementary	53.8%	38.2%	8.0%	33.6%	58.6%	7.4%	0.5%	435
	extended	64.7%	31.0%	4.3%	38.0%	58.0%	3.8%	0.3%	371
	professional	67.7%	26.0%	6.3%	39.2%	55.2%	3.1%	2.4%	288
music activity	non-active	54.8%	37.2%	8.0%	32.9%	59.6%	6.9%	0.6%	465
	active	65.8%	29.1%	5.1%	39.3%	56.0%	3.7%	1.1%	629

Graph 27 – sample no. 27 – genre identification



2.28 Musical: Leonard Bernstein – West Side Story (Tonight)

The musical “West Side Story” brought Leonard Bernstein (1918 – 1990), the American composer and conductor, the greatest success in the field of pop music. Leonard Bernstein wrote it on the motive of Shakespeare’s Romeo and Juliet, as the main topic seems to be love and hate of both families, although it was moved to present America. Its world premiere was in 1957 in Winter Garden Theater in Broadway and until today it is considered one of the peaks of the musical genre. The great success was also the film version directed by Jerom Robbins (1918 – 1998) and Robert Wise (1914 – 2005) which was awarded by 10 Oscars in 1961. The sample “Tonight” is one of the most famous songs of the musical – Tony and Maria’s love duet. The song itself, valued mainly for its melody which is based on a

pentatonic scale and uses richly fourths, was practically immediately in the first places of the charts in the USA and Great Britain.

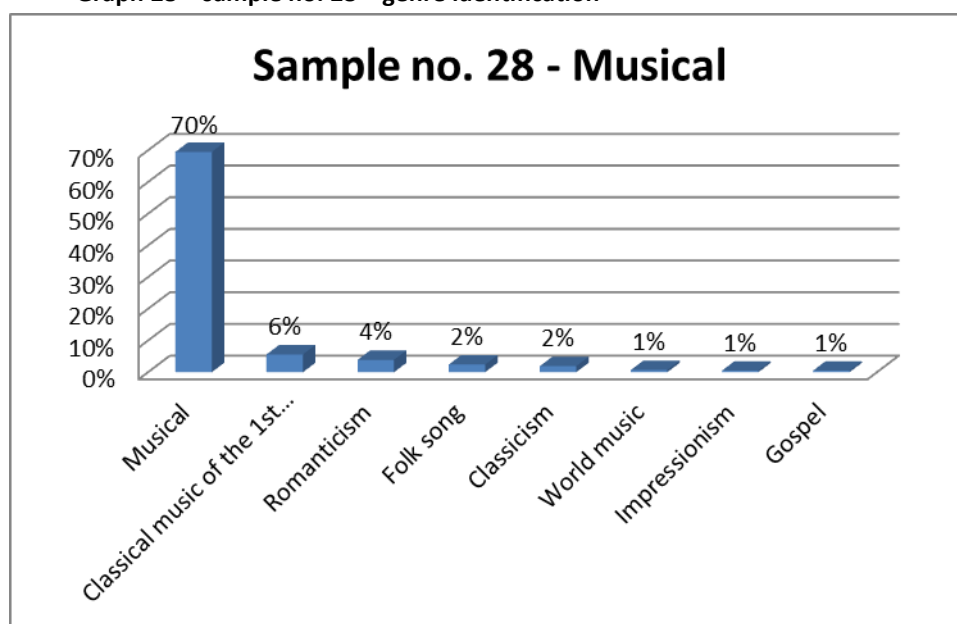
Table 55 – sample no. 28 – results (absolute frequency)

Sample no. 28		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	398	428	268	760	193	98	43	1094
	men	140	168	137	292	91	46	16	445
	women	258	260	131	468	102	52	27	649
music education	elementary	105	182	148	269	94	61	11	435
	extended	130	158	83	254	68	30	19	371
	professional	163	88	37	237	31	7	13	288
music activity	non-active	109	203	153	287	98	68	12	465
	active	289	225	115	473	95	30	31	629

Table 56 – sample no. 28 – results (relative frequency)

Sample no. 28		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	36.4%	39.1%	24.5%	69.5%	17.6%	9.0%	3.9%	1094
	men	31.5%	37.8%	30.8%	65.6%	20.4%	10.3%	3.6%	445
	women	39.8%	40.1%	20.2%	72.1%	15.7%	8.0%	4.2%	649
music education	elementary	24.1%	41.8%	34.0%	61.8%	21.6%	14.0%	2.5%	435
	extended	35.0%	42.6%	22.4%	68.5%	18.3%	8.1%	5.1%	371
	professional	56.6%	30.6%	12.8%	82.3%	10.8%	2.4%	4.5%	288
music activity	non-active	23.4%	43.7%	32.9%	61.7%	21.1%	14.6%	2.6%	465
	active	45.9%	35.8%	18.3%	75.2%	15.1%	4.8%	4.9%	629

Graph 28 – sample no. 28 – genre identification



2.29 Baroque: Jan Dismas Zelenka – Requiem in D minor, ZWV 48

Requiem in D minor, ZWV 48 by Jan Dismas Zelenka (1679 – 1745), the most significant Czech baroque composer, is believed to have been written in 1731 for an annual religious service during the reign of the emperor Joseph I of Austria (1678 – 1711) – it was his daughter’s Maria Josepha of Austria (1699 – 1757) wish. His composition for the baroque era, with a typical impressive darkened atmosphere is an example of Dresden church music of the 18th century and comprises seven different fugues. The extract from Zelenka’s vocal 4-voice fugue was chosen for the questionnaire.

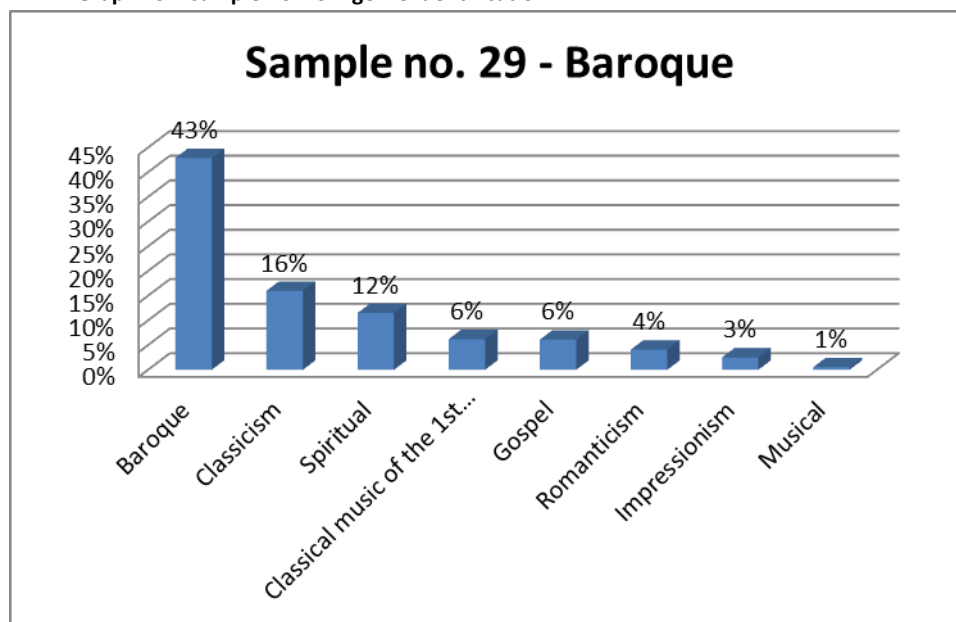
Table 57 – sample no. 29 – results (absolute frequency)

Sample no. 29		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	442	433	219	469	517	77	31	1094
	men	200	174	71	193	204	36	12	445
	women	242	259	148	276	313	41	19	649
music education	elementary	99	193	143	121	259	41	14	435
	extended	146	162	63	141	189	30	11	371
	professional	197	78	13	207	69	6	6	288
music activity	non-active	119	201	145	138	266	47	14	465
	active	323	232	74	331	251	30	17	629

Table 58 – sample no. 29 – results (relative frequency)

Sample no. 29		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	40.4%	39.6%	20.0%	42.9%	47.3%	7.0%	2.8%	1094
	men	44.9%	39.1%	16.0%	43.4%	45.8%	8.1%	2.7%	445
	women	37.3%	39.9%	22.8%	42.5%	48.2%	6.3%	2.9%	649
music education	elementary	22.8%	44.4%	32.9%	27.8%	59.5%	9.4%	3.2%	435
	extended	39.4%	43.7%	17.0%	38.0%	50.9%	8.1%	3.0%	371
	professional	68.4%	27.1%	4.5%	71.9%	24.0%	2.1%	2.1%	288
music activity	non-active	25.6%	43.2%	31.2%	29.7%	57.2%	10.1%	3.0%	465
	active	51.4%	36.9%	11.8%	52.6%	39.9%	4.8%	2.7%	629

Graph 29 – sample no. 29 – genre identification



2.30 Folk: Jan Nedvěď – Na kameni kámen

Jan Nedvěď (*1946), one of the most important Czech folk songwriters, founded, together with his younger brother František (*1947) a folk band called “Toronto” in 1972, which was later renamed “Brontosauři”. Their first successful album “Na kameni kámen” was released in 1985 and confirmed the development of Czech folk in the 1980s. Besides popular hits such as “Tulácký ráno” or “Valčíček”, the album brought the song of the same name “Na kameni kámen” where the author’s singing is accompanied by two guitars.

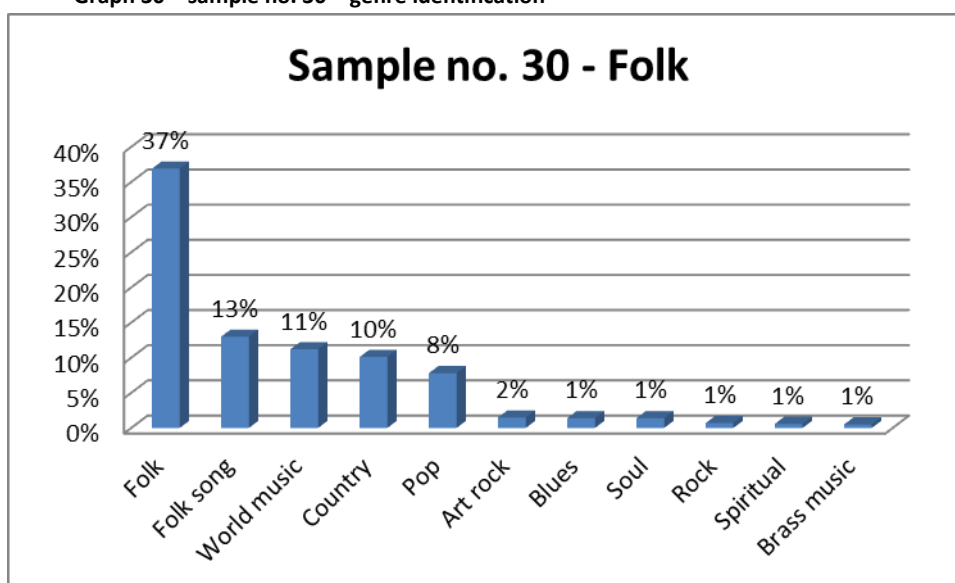
Table 59 – sample no. 30 – results (absolute frequency)

Sample no. 30		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	458	479	157	404	538	133	19	1094
	men	171	201	73	170	223	43	9	445
	women	287	278	84	234	315	90	10	649
music education	elementary	153	205	77	127	237	67	4	435
	extended	175	144	52	163	157	40	11	371
	professional	130	130	28	114	144	26	4	288
music activity	non-active	171	210	84	147	238	75	5	465
	active	287	269	73	257	300	58	14	629

Table 60 – sample no. 30 – results (relative frequency)

Sample no. 30		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	41.9%	43.8%	14.4%	36.9%	49.2%	12.2%	1.7%	1094
	men	38.4%	45.2%	16.4%	38.2%	50.1%	9.7%	2.0%	445
	women	44.2%	42.8%	12.9%	36.1%	48.5%	13.9%	1.5%	649
music education	elementary	35.2%	47.1%	17.7%	29.2%	54.5%	15.4%	0.9%	435
	extended	47.2%	38.8%	14.0%	43.9%	42.3%	10.8%	3.0%	371
	professional	45.1%	45.1%	9.7%	39.6%	50.0%	9.0%	1.4%	288
music activity	non-active	36.8%	45.2%	18.1%	31.6%	51.2%	16.1%	1.1%	465
	active	45.6%	42.8%	11.6%	40.9%	47.7%	9.2%	2.2%	629

Graph 30 – sample no. 30 – genre identification



2.31 Free jazz: Ornette Coleman – Macho Woman

Free jazz characterized by Karel Veselý as a “monumental music genre celebrating the victory of content over form and energy over structure”⁴⁴, is based on a collective free improvisation which is usually built on tone rows and uses besides the features of free tonality and atonality, syncopation and polytonality. Typical free jazz example with the mentioned features is the composition “Macho Woman”, (the album “Body Meta”, 1976) by the American saxophonist and music composer O. Coleman (*1930) – the genre was also named after his album called “Free Jazz: A Collective Improvisation” (1960).

⁴⁴ VESELÝ, Karel. *Hudba ohně: radikální černá hudba od jazzu po hip hop a dále*. 1st ed. V Praze: BiggBoss, 2010, p. 24. ISBN 978-80-903973-1-6.

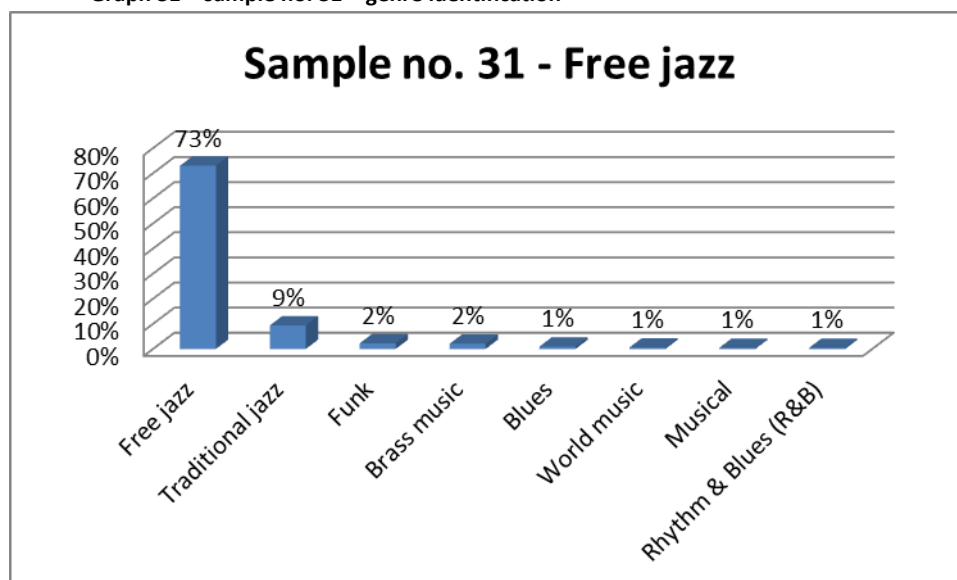
Table 61 – sample no. 31 – results (absolute frequency)

Sample no. 31		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	217	456	421	799	202	79	14	1094
	men	122	186	137	355	61	20	9	445
	women	95	270	284	444	141	59	5	649
music education	elementary	54	174	207	280	110	41	4	435
	extended	80	166	125	282	59	28	2	371
	professional	83	116	89	237	33	10	8	288
music activity	non-active	55	190	220	300	113	49	3	465
	active	162	266	201	499	89	30	11	629

Table 62 – sample no. 31 – results (relative frequency)

Sample no. 31		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	19.8%	41.7%	38.5%	73.0%	18.5%	7.2%	1.3%	1094
	men	27.4%	41.8%	30.8%	79.8%	13.7%	4.5%	2.0%	445
	women	14.6%	41.6%	43.8%	68.4%	21.7%	9.1%	0.8%	649
music education	elementary	12.4%	40.0%	47.6%	64.4%	25.3%	9.4%	0.9%	435
	extended	21.6%	44.7%	33.7%	76.0%	15.9%	7.5%	0.5%	371
	professional	28.8%	40.3%	30.9%	82.3%	11.5%	3.5%	2.8%	288
music activity	non-active	11.8%	40.9%	47.3%	64.5%	24.3%	10.5%	0.6%	465
	active	25.8%	42.3%	32.0%	79.3%	14.1%	4.8%	1.7%	629

Graph 31 – sample no. 31 – genre identification



2.32 Gospel: The Edwin Hawkins Singers – Oh, Happy Day

The composition “Oh, Happy Day”, which was originally a Baptist psalm from the second half of the 18th century, became famous in the 1960s thanks to the American gospel singer Edwin Hawkins (*1943) and his “The Edwin Hawkins Singers”. In their arrangement typical of regular changing of solo singing and choir singing accompanied by the piano and percussions, the song “Oh, Happy Day” became not only the first gospel composition which was in the first places of the charts in the USA and Great Britain, but also a gospel standard which received Grammar Award in 1970. Thanks to this, the song had many adaptations by different interpreters such as Aretha Franklin (*1942), Elvis Presley (1935 – 1977), Skeeter Davis (1931 – 2004) or Aaron Neville (*1941).

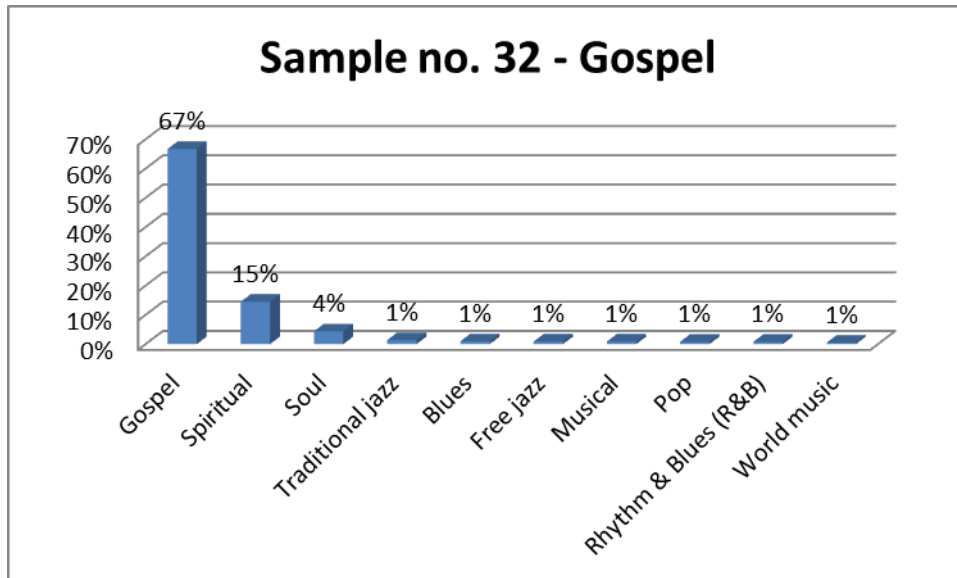
Table 63 – sample no. 32 – results (absolute frequency)

Sample no. 32		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	595	393	106	730	302	59	3	1094
	men	226	165	54	282	139	23	1	445
	women	369	228	52	448	163	36	2	649
music education	elementary	192	185	58	291	110	32	2	435
	extended	216	126	29	244	106	20	1	371
	professional	187	82	19	195	86	7	0	288
music activity	non-active	204	197	64	304	119	40	2	465
	active	391	196	42	426	183	19	1	629

Table 64 – sample no. 32 – results (relative frequency)

Sample no. 32		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	54.4%	35.9%	9.7%	66.7%	27.6%	5.4%	0.3%	1094
	men	50.8%	37.1%	12.1%	63.4%	31.2%	5.2%	0.2%	445
	women	56.9%	35.1%	8.0%	69.0%	25.1%	5.5%	0.3%	649
music education	elementary	44.1%	42.5%	13.3%	66.9%	25.3%	7.4%	0.5%	435
	extended	58.2%	34.0%	7.8%	65.8%	28.6%	5.4%	0.3%	371
	professional	64.9%	28.5%	6.6%	67.7%	29.9%	2.4%	0.0%	288
music activity	non-active	43.9%	42.4%	13.8%	65.4%	25.6%	8.6%	0.4%	465
	active	62.2%	31.2%	6.7%	67.7%	29.1%	3.0%	0.2%	629

Graph 32 – sample no. 32 – genre identification



2.33 High Classicism: Wolfgang Amadeus Mozart – Symphony in C major “Jupiter”, K 551 (4th movement)

The symphony no. 41 in C major, K 551 by a significant classicist music composer and piano virtuoso Wolfgang Amadeus Mozart (1756 – 1791) was finished in 1788 and is the composer’s last symphony at all. The symphony gained its name “Jupiter” probably for its joyful character of the first movement in C major and is considered one of the most perfect symphonic works in which Wolfgang Amadeus Mozart according to literature summarized all his “symphonic mastery”.⁴⁵ The final movement of the symphony (“Molto allegro”) which represents an unusual combination of sonata form and fugue is interesting thanks to its five themes which the composer lets overlap and complement each other. He complicatedly processes, in a counterpoint way, the canons and imitations which have their climax at the end of the movement.

⁴⁵ NAVRÁTIL, Miloš. Dějiny hudby: přehled evropských dějin hudby. Praha: Votobia, 2003, p. 133. ISBN 80-7220-143-3.

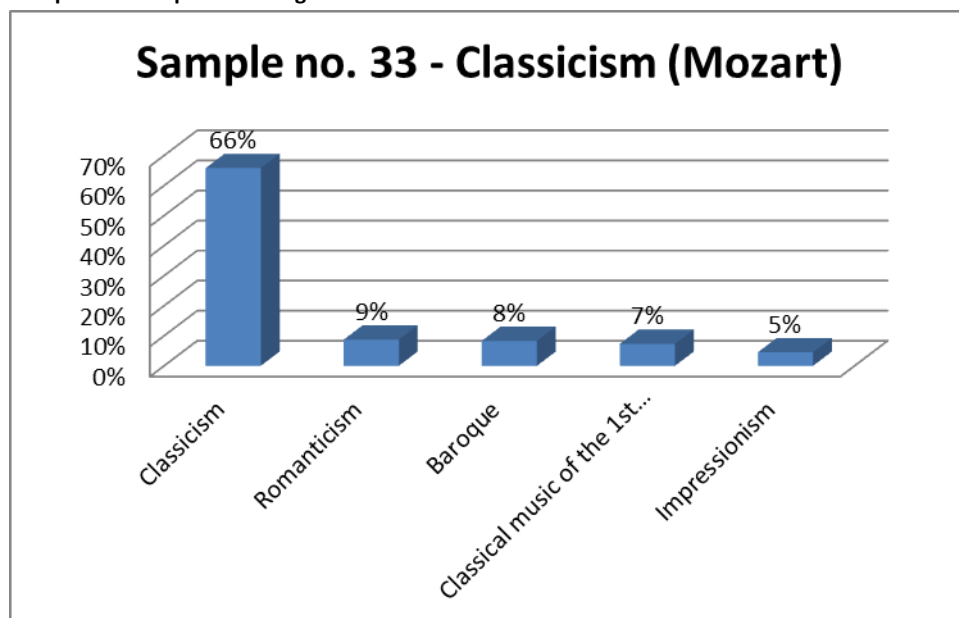
Table 65 – sample no. 33 – results (absolute frequency)

Sample no. 33		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	592	409	93	720	318	46	10	1094
	men	261	151	33	295	124	21	5	445
	women	331	258	60	425	194	25	5	649
music education	elementary	167	196	72	244	163	26	2	435
	extended	204	152	15	233	112	18	8	371
	professional	221	61	6	243	43	2	0	288
music activity	non-active	195	203	67	273	164	25	3	465
	active	397	206	26	447	154	21	7	629

Table 66 – sample no. 33 – results (relative frequency)

Sample no. 33		Preference			Identification of the genres				total
		+	0	-	yes	no	don't know	other	
demographic characteristics	all	54.1%	37.4%	8.5%	65.8%	29.1%	4.2%	0.9%	1094
	men	58.7%	33.9%	7.4%	66.3%	27.9%	4.7%	1.1%	445
	women	51.0%	39.8%	9.2%	65.5%	29.9%	3.9%	0.8%	649
music education	elementary	38.4%	45.1%	16.6%	56.1%	37.5%	6.0%	0.5%	435
	extended	55.0%	41.0%	4.0%	62.8%	30.2%	4.9%	2.2%	371
	professional	76.7%	21.2%	2.1%	84.4%	14.9%	0.7%	0.0%	288
music activity	non-active	41.9%	43.7%	14.4%	58.7%	35.3%	5.4%	0.6%	465
	active	63.1%	32.8%	4.1%	71.1%	24.5%	3.3%	1.1%	629

Graph 33 – sample no. 33 – genre identification

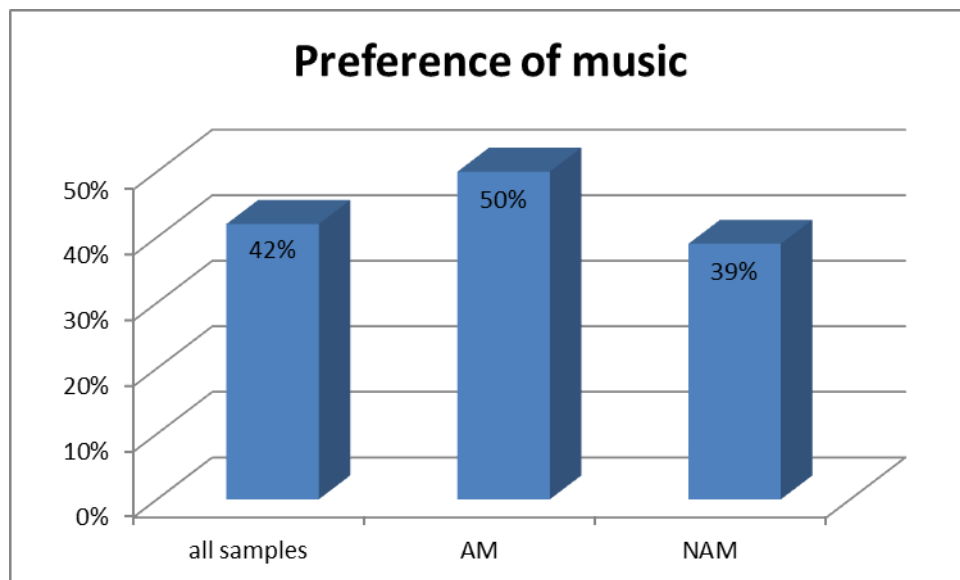


3 Music preferences

After listening to a certain sample, the selective file (1094 respondents) could choose from three offered answers to express their attitude to the heard music: positive “I like listening to”, neutral “I do not mind listening to” or negative “I dislike listening to”. While the answer “I do not mind listening to” or “I dislike listening to” indicated neutral or negative attitude to the heard music, the answer “I like listening to” expressed respondent’s preference of a certain genre or style.

The average values of preference are shown in per cent in the following graph which is made according to the number of the respondents who chose the option “I like listening to” in the sound questionnaire.

Graph 34 – The average values of the artistic and non-artistic music preference



From the graph above, it is clear that the total average preference counted from the results of all samples is 42%. Therefore, on average 2/5 of the respondents generally like music. It is also interesting that the samples from the area of AM⁴⁶ have a higher average amount of preference than the samples from NAM⁴⁷, as the average result of music preference is 39% in the case of NAM, while in the area of AM it is even 50%. That is a very surprising finding out, regarding the generally lower interest of listeners in the given area of music and

⁴⁶ Artistic music.

⁴⁷ Non-artistic music.

the amount of respondents' listening experience which is – influenced by music media – much bigger in the area of NAM.

A relatively high amount of the AM preference in the respondents is shown in the following table where we can see that in the order of the individual music genres or styles preference, all samples of classical music except Franz Schubert's romanticism are in the first places of the table. The most preferred music style among the respondents is high romanticism by Antonín Dvořák – 66% of the respondents chose the option “I like listening to” – 2nd place. The results might have been influenced by the fact that Antonín Dvořák is one of the world acclaimed personalities of Czech music culture and also by the choice of the sample from the final part of the symphony “From the New World” which is very attractive for listeners thanks to its energy, initial dramatic character but also simple harmony and unusually beautiful theme. Although it is a sample from the area of AM, we have to note that formally it is very similar to music samples from the area of NAM which placed similar places in the order of preference and had a similar amount of preference. It is especially rhythmical, harmonically simple and energetic rock'n'roll represented by the song by the American signer Chuck Berry (1st place – 68%), “relaxing” and rhythmical reggae with the sample “One Love” by the Jamaican singer Bob Marley (4th place – 59%) and soul represented by the composition “Respect” with the unique Aretha Franklin's voice (3rd place – 61%). Consequently, we can summarize – the listeners like most music which is able to attract, activate and improve mood.

Table 67 – The order of the music genres and styles preference

Order	Genre or style	Absolute frequency	Relative frequency
1.	Rock'n'roll	741	67.7%
2.	Romanticism (Dvořák)	726	66.4%
3.	Soul	669	61.2%
4.	Reggae	644	58.9%
5.	Classicism (Mysliveček)	607	55.5%
6.	Gospel	595	54.4%
7.	Classicism (Mozart)	592	54.1%
8.	Rock	582	53.2%
9.	Classicism (Beethoven)	582	53.2%
10.	Traditional jazz	575	52.6%
11.	Art rock	561	51.3%
12.	Rhythm & Blues (R&B)	553	50.5%
13.	Classical music of the 1 st half of the 20 th century	553	50.5%

14.	Impressionism	494	45.2%
15.	Folk	458	41.9%
16.	Country	444	40.6%
17.	Baroque	442	40.4%
18.	Spiritual	441	40.3%
19.	Disco	437	39.9%
20.	Heavy metal	437	39.9%
21.	Blues	414	37.8%
22.	Pop	406	37.1%
23.	Rap	401	36.7%
24.	Funk	401	36.7%
25.	Musical	398	36.4%
26.	Romanticism (Schubert)	366	33.5%
27.	Hip-hop	323	29.5%
28.	World music	296	27.1%
29.	Free jazz	217	19.8%
30.	Folk song	193	17.6%
31.	Electro Dance	181	16.5%
32.	Brass music	149	13.6%
33.	Electronic music	144	13.2%

In the next places of the table with the amount of preference over 50% there are the music genres and styles both from the area of AM such as classicism – J. Mysliveček (5th place – 56%), classicism – W. A. Mozart (7th place – 54%), classicism – L. van Beethoven (9th place – 53%) and classical music of the 1st half of the 20th century (13th place – 51%) and the area of NAM – among them we will mention rock (8th place – 53%), traditional jazz (10th place – 53%), art rock (11th place – 51%) a rhythm & blues (12th place – 51%). It is obvious that they are mainly more complicated compositions which require respondents' bigger listening experience. The sample of gospel received a similar value of preference (6th place – 54%) – this genre is generally more preferred by older generations.

Among the samples with the lowest evaluation there was rap (23rd place – 37%), hip-hop (27th place – 30%), folk song (30th place – 18%), electro dance (31st place – 17%), brass music (32nd place – 14%) and electronic music (33rd place – 13%). While with brass music and folk song, the result was expected as it is music typical of Czech culture, the negative evaluation of rap, hip-hop, electro dance and electronic music was surprising – the named compositions are of the same kind as the samples in the first places (they are also energetic and rhythmical music), but in contrast to them, they might have seemed too monotonously. We can also mention that placing of these music genres based on computer processed music is

identical in the order of preference in the respondents of the selective file to the results of music preferences research by Marek Franěk and Pavel Mužík,⁴⁸ which was conducted in the Czech Republic. The mentioned fact also shows that some phenomena in the category of music preference might be universally valid for different cultures.

The total average preference of the respondents was 42%, while the samples from AM had a higher degree of preference than the samples from NAM. The most preferred music genres or styles was rock'n'roll (68%), A. Dvořák's romanticism (66%) and soul (61%). The least preferred were electro dance (17%), brass music (14%) and electronic music (13%).

⁴⁸ FRANĚK, Marek; MUŽÍK, Pavel. Hudební preference a její souvislost s některými osobnostními rysy. *ACTA MUSICOLOGICA.CZ* [online], Brno, UHV FF MU, 2006, no. 3 [cit. 2012-05-30]. ISSN 1214-5955. Available from: <http://acta.musicologica.cz/06-03/0603s02.html>

4 The tolerance of the music genres and styles

The tolerance towards the heard music is a significant indicator of attitudes to the individual music genres and styles, which together with music preference represents basic examined categories of the presented research. Contrary to the mentioned music preference which means a positive attitude of the respondents to the heard music (the answer “I like listening to”), the category of tolerance represents the summation of positive and neutral respondents’ attitudes to the individual music genres and styles. These are both the respondents who liked the particular sample in the sound questionnaire (the answer “I like listening to”) and the listeners who did not mind the sample (the answer “I do not mind listening to”).

The following table “The order of the tolerance towards the music genres and styles” first offers the overview of all music genres and styles in descending order according to the amount of tolerance, regarding the absolute and relative frequency of the answers in the respondents of the selective file. According to the total order of the music genres or styles, it is obvious at first sight that in the first half of the table there are again - except F. Schubert’s romanticism – all examined samples from the area of AM and they almost regularly take turns with music samples from the area of NAM. The amount of tolerance above 90% gained not only high romanticism by Antonín Dvořák (96%), rock (95%), rock’n’roll (95%), soul (94%), early classicism by Josef Mysliveček (93%), but also traditional jazz (92%), high classicism by W. A. Mozart (92%), reggae (91%), gospel (90%), late classicism by L. van Beethoven (90%) and music of the 1st half of the 20th century represented by Leoš Janáček’s neofolklorism (90%). The smallest amount of tolerance among the respondents were only in the samples of NAM such as electronic music (61%), folk song (58%), brass music (53%) and electro dance (44%). Generally, we can again state that the respondents of the selective file reject most the music which comes from different cultural tradition or which is too mechanical. On the other hand, they have the most tolerant attitude especially to AM, which is represented not only by compositions with easy structure but also by more difficult samples requiring bigger listening experience.

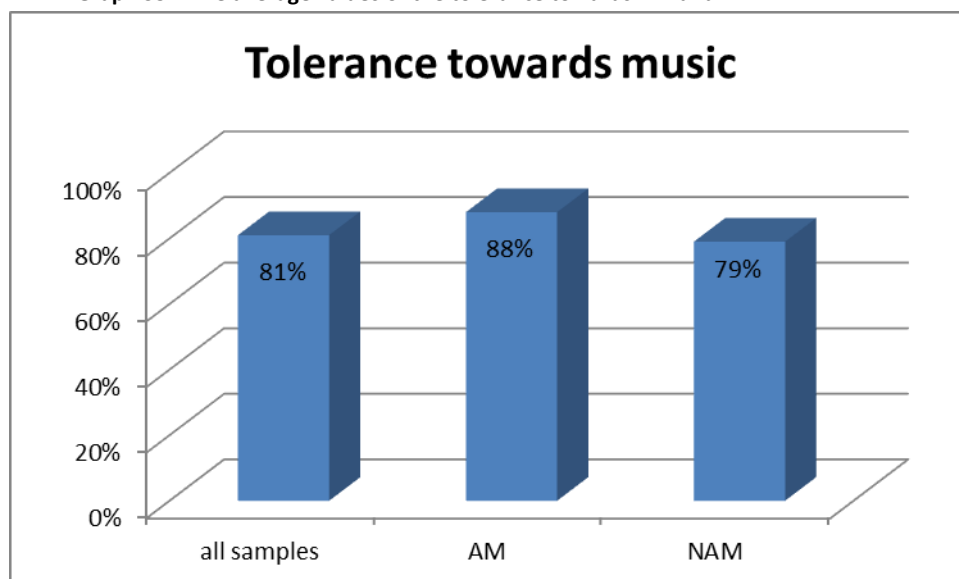
Table 68 – The order of the tolerance towards the music genres and styles

Order	Genre or style	Absolute frequency	Relative frequency
1.	Romanticism (Dvořák)	1049	95.9
2.	Rock	1042	95.2
3.	Rock'n'roll	1042	95.2
4.	Soul	1025	93.7
5.	Classicism (Mysliveček)	1013	92.6
6.	Traditional jazz	1004	91.8
7.	Classicism (Mozart)	1001	91.5
8.	Reggae	997	91.1
9.	Gospel	988	90.3
10.	Classicism (Beethoven)	986	90.1
11.	Classical music of the 1 st half of the 20 th century	985	90.0
12.	Rhythm & Blues	974	89.0
13.	Spiritual	969	88.6
14.	Impressionism	969	88.6
15.	Art rock	940	85.9
16.	Folk	937	85.6
17.	Blues	936	85.6
18.	Country	921	84.2
19.	Funk	921	84.2
20.	Disco	898	82.1
21.	Baroque	875	80.0
22.	Pop	873	79.8
23.	Romanticism (Schubert)	840	76.8
24.	Heavy metal	829	75.8
25.	Musical	826	75.5
26.	World music	803	73.4
27.	Rap	788	72.0
28.	Hip-hop	703	64.3
29.	Free jazz	673	61.5
30.	Electronic music	665	60.8
31.	Folk song	633	57.9
32.	Brass music	577	52.7
33.	Electro Dance	476	43.5

The higher average amount of the tolerance towards AM is also shown in the following graph, where we can see that 88% of the respondents have a positive attitude to the samples from the mentioned area, while only 79% of the respondents have a positive attitude to the samples from the area of NAM. While in fact there is no a significant difference, it is surprising that both numbers are rather high. That is confirmed also by a total average tolerance of the selective file towards all music samples which is 81%. It means that most of

the listeners tolerate the heard music while less than one half has a clearly negative attitude to it.

Graph 35 – The average values of the tolerance towards AM and NAM



The results of tolerance in descending order according to the individual genres or styles are shown in the following comparative table “The order of the tolerance towards the music genres and styles” in a greater detail. With each music genre or style, there is the proportion of positive and negative evaluation of the respondents in per cent, in brackets next to the value of positive attitude there is also the order (based on the table from the previous chapter) which represents the order of the music genres and styles preference in the respondents. The bigger differences in the placing of the genres according to preference and tolerance are highlighted in green and this indicates that the given genre was higher in the category of tolerance than in the category of preference.

Table 69 – The order of the tolerance towards the music genres and styles

Order	Genre or style	Positive attitude%	Negative attitude%	Relative frequency%
1.	Romanticism (Dvořák)	66.4 (2.)	29.5%	95.9
2.	Rock	53.2 (8.)	42.0%	95.2
3.	Rock'n'roll	67.7 (1.)	27.5%	95.2
4.	Soul	61.2 (3.)	32.5%	93.7
5.	Classicism (Mysliveček)	55.5 (5.)	37.1%	92.6
6.	Traditional jazz	52.6 (10.)	39.2%	91.8
7.	Classicism (Mozart)	54.1 (7.)	37.4%	91.5
8.	Reggae	58.9 (4.)	32.3%	91.1
9.	Gospel	54.4 (6.)	35.9%	90.3
10.	Classicism (Beethoven)	53.2 (9.)	36.9%	90.1

11.	Classical music of the 1 st half of the 20 th century	50.5 (12.)	39.5%	90.0
12.	Rhythm & Blues	50.5 (13.)	38.5%	89.0
13.	Spiritual	40.3 (18.)	48.3%	88.6
14.	Impressionism	45.2 (14.)	43.4%	88.6
15.	Art rock	51.3 (11.)	34.6%	85.9
16.	Folk	41.9 (15.)	43.8%	85.6
17.	Blues	37.8 (21.)	47.7%	85.6
18.	Country	40.6 (16.)	43.6%	84.2
19.	Funk	36.7 (23.)	47.5%	84.2
20.	Disco	39.9 (19.)	42.1%	82.1
21.	Baroque	40.4 (17.)	39.6%	80.0
22.	Pop	37.1 (22.)	42.7%	79.8
23.	Romanticism (Schubert)	33.5 (26.)	43.3%	76.8
24.	Heavy metal	39.9 (20.)	35.8%	75.8
25.	Musical	36.4 (25.)	39.1%	75.5
26.	World music	27.1 (28.)	46.3%	73.4
27.	Rap	36.7 (24.)	35.4%	72.0
28.	Hip-hop	29.5 (27.)	34.7%	64.3
29.	Free jazz	19.8 (29.)	41.7%	61.5
30.	Electronic music	13.2 (33.)	47.6%	60.8
31.	Folk song	17.6 (30.)	40.2%	57.9
32.	Brass music	13.6 (32.)	39.1%	52.7
33.	Electro Dance	16.5 (31.)	27.0%	43.5

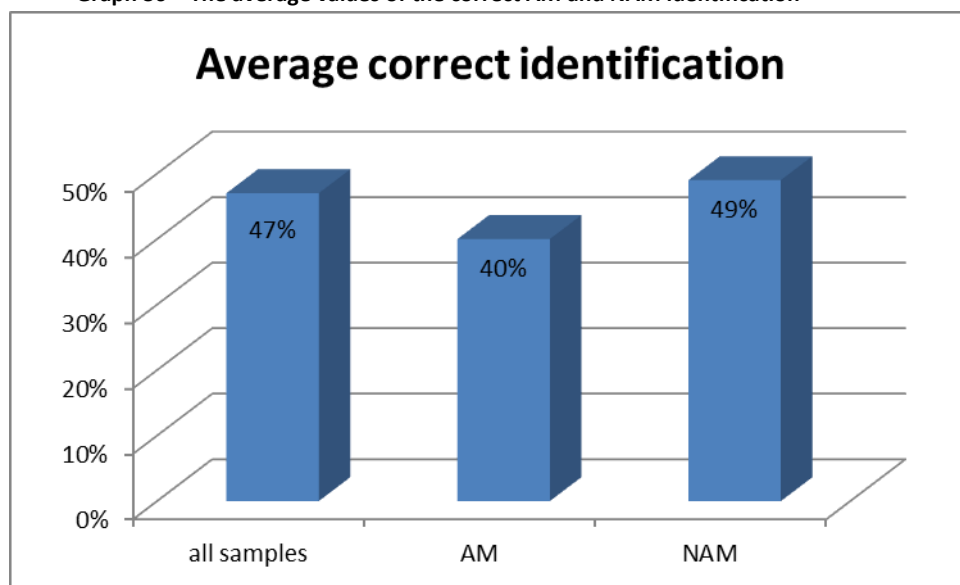
As the table above shows, the placing of the individual music genres and styles according to preference and tolerance almost does not differ. The biggest difference in placing of the genres regarding the preference and tolerance is only in rock which placed second in the order of tolerance, while in the order of preference it is in the eighth place, and in spiritual which was in the 13th place in the order of tolerance while it was 18th in the order of preference. Therefore, the mentioned genres were liked by fewer respondents but on the other hand, there were a lot of respondents who had a neutral attitude to them.

On average, 81% of the respondents of the selective file had a tolerant attitude to the heard music, while the difference between average tolerance of AM and NAM was up to 10%. The most tolerated music genres or styles by the respondents were the sample of A. Dvořák's romanticism (96%), rock (95%) and rock'n'roll (95%). The least tolerated were folk song (58%), brass music (53%) and electro dance (44%).

5 The ability to identify the music genres and styles

The next examined category of the research was focused on the knowledge of music in the respondents, or rather their ability to match a certain music genre or style to the heard music sample. To find out how the respondents can practically identify the individual genres or styles, each composition in the sound questionnaire had a list of all used styles, out of which the respondents of the selective file could choose the genre which would match the sample. On the basis of the correct answers by the respondents, the following graph was made – it shows the average values of the correct identification in the area of AM and NAM in per cent.

Graph 36 – The average values of the correct AM and NAM identification



The total result shows that on average almost a half of the respondents correctly identified the music genre or style, while the second half of the respondents had great difficulty identifying the heard music. As a slightly better result, as expected, was in NAM, the respondents of the selective file had a bigger problem identifying the samples from the area of MA – there were only 40% of the correct answers. Although it is obvious that the correct identification of the AM samples is more demanding than the identification of the NAM samples as for knowledge and listening experience of the respondents, it is important to mention that the gained value does not represent a high percentage which is present in the mentioned area of music in the category of preference and tolerance. On the other hand, the total difference between correct identification of AM and NAM does not exceed here statistically significant 10%. Thus, it is possible to state that correct identification of the samples is in both areas of music quite balanced.

The particular order of the music genres and styles ordered according to the correct identification of the respondents is further recorded in this table with absolute and relative frequency of the answers:

Table 70 – The order of the correct identification of the music genres and styles

Order	Genre or style	Absolute frequency	Relative frequency%
1.	Reggae	1015	92.8
2.	Rock'n'roll	880	80.4
3.	Free jazz	799	73.0
4.	Country	784	71.7
5.	Musical	760	69.5
6.	Gospel	730	66.7
7.	Pop	725	66.3
8.	Rap	724	66.2
9.	Classicism (Mozart)	720	65.8
10.	World music	704	64.4
11.	Traditional jazz	630	57.6
12.	Classicism (Mysliveček)	578	52.8
13.	Electro Dance	569	52.0
14.	Blues	562	51.4
15.	Hip-hop	540	49.4
16.	Folk song	530	48.4
17.	Heavy metal	500	45.7
18.	Baroque	469	42.9
19.	Funk	462	42.2
20.	Electronic music	447	40.9
21.	Folk	404	36.9
22.	Soul	400	36.6
23.	Brass music	382	34.9
24.	Impressionism	375	34.3
25.	Romanticism (Dvořák)	360	32.9
26.	Romanticism (Schubert)	337	30.8
27.	Classical music of the 1 st half of the 20 th century	327	29.9
28.	Classicism (Beethoven)	325	29.7
29.	Disco	320	29.3
30.	Rock	203	18.6
31.	Art rock	195	17.8
32.	Rhythm & Blues	117	10.7
33.	Spiritual	33	3,0

The highest number of the correct answers was in the area of NAM in reggae (93%), rock'n'roll (80%), free jazz (73%), country (72%), musical (70%), world music and in the

area of AM in classicism represented by W. A. Mozart where the average value of correct identification reached 67%. With these music genres and styles we can summarize: the samples were easy to identify for the most respondents which might have been caused by their specific character or bigger listeners' experience with them, or also by the fact that it was music which represented the characteristics of the certain genre or style enough.

The worst identified music genre or style was spiritual (3%), which was probably caused by the ignorance of the song "Za svou pravdou stát" by the Czech folk band Spirituál kvintet, although the sample itself was not demanding for the listeners. The fact that the respondents of the chosen countries of the world do not know Czech folk music is proved also by the fact that 35% of the respondents identified wrongly that the sample was folk song which was represented again by a Czech song "Vy páni zemani" by the ensemble Musica Folklorica and the singer of Moravian folk songs Luboš Holý. The less known music genre for the respondents was also rhythm & blues (11%) represented by the sample "Hoochie Coochie Man" by the American composer Muddy Watters which was classified by every second respondent as the music genre blues, and also art rock (18%) represented by the song "Money" by the band "Pink Floyd" which 36% of the respondents classified as rock.

Besides the given items on the list of the music genres and styles of the sound questionnaire, the respondents could also choose the answer "I do not know, I cannot evaluate" or the answer "another". As the respondents used them very rarely, the following table shows the music genres and styles where the number of the given answers was higher than 10%. Nevertheless, from the order of the correct identification of the music genres or styles it is obvious that these are mainly the samples where the respondents made mistakes in more than 50% of the examples.

Table 71 – The identification of the samples – the most frequent answer "I do not know"

Genre or style	The number of answers "I don't know"
Folk song	14.8%
Electronic music	13.3%
Folk	12.2%

The respondents of the selective file identified most securely the music genres reggae (93%), rock'n'roll (80%), free jazz (73%) and country (72%), while the highest number of wrong answers were in case of art rock, rhythm & blues and spiritual (18%

and fewer correct answers). The total average correct identification was 47%, while slightly higher success rate was in NAM.

5.1 The influence of the music preference on the ability to identify the music genres

In the conducted research, it was further interesting to find out the influence of the respondents' music preference on the ability to correctly identify the music genres or styles. Although we could logically assume that the respondents who prefer the individual genre or style are automatically more able to identify it later correctly, the results of the research do not definitely confirm that.

In order to examine the mentioned fact, the following table “The order of the genres and styles according to the ability of the preferring respondents to identify them” was made which clearly shows that for the respondents who preferred some of the examined genres or styles it was easiest to recognize reggae (98%), rock'n'roll (84%), free jazz (81%) and musical (80%), while it was most difficult to identify art rock (20%), rhythm & blues (11%) and spiritual (5%).

Table 72 – The order of the genres and styles according to the ability of the preferring respondents to identify them

Order	Genre or style	Number	Out of	%
1.	Reggae	628	644	97.5
2.	Rock'n'roll	622	741	83.9
3.	Free jazz	176	217	81.1
4.	Musical	320	398	80.4
5.	Gospel	437	595	73.4
6.	Classicism (Mozart)	430	592	72.6
7.	Rap	291	401	72.6
8.	Pop	282	406	69.5
9.	Country	307	444	69.1
10.	World music	203	296	68.6
11.	Hip-hop	213	323	65.9
12.	Folk song	123	193	63.7
13.	Blues	258	414	62.3
14.	Traditional jazz	356	575	61.9
15.	Baroque	266	442	60.2
16.	Classicism (Mysliveček)	365	607	60.1

17.	Funk	235	401	58.6
18.	Electro Dance	93	181	51.4
19.	Heavy metal	217	437	49.7
20.	Folk	219	458	47.8
21.	Electronic music	66	144	45.8
22.	Romanticism (Schubert)	160	366	43.7
23.	Impressionism	214	494	43.3
24.	Soul	276	669	41.3
25.	Romanticism (Dvořák)	293	726	40.4
26.	Brass music	53	149	35.6
27.	Classical music of the 1 st half of the 20 th century	179	553	32.4
28.	Classicism (Beethoven)	186	582	32.0
29.	Disco	129	437	29.5
30.	Rock	130	582	22.3
31.	Art rock	113	561	20.1
32.	Rhythm & Blues	63	553	11.4
33.	Spiritual	22	441	5.0

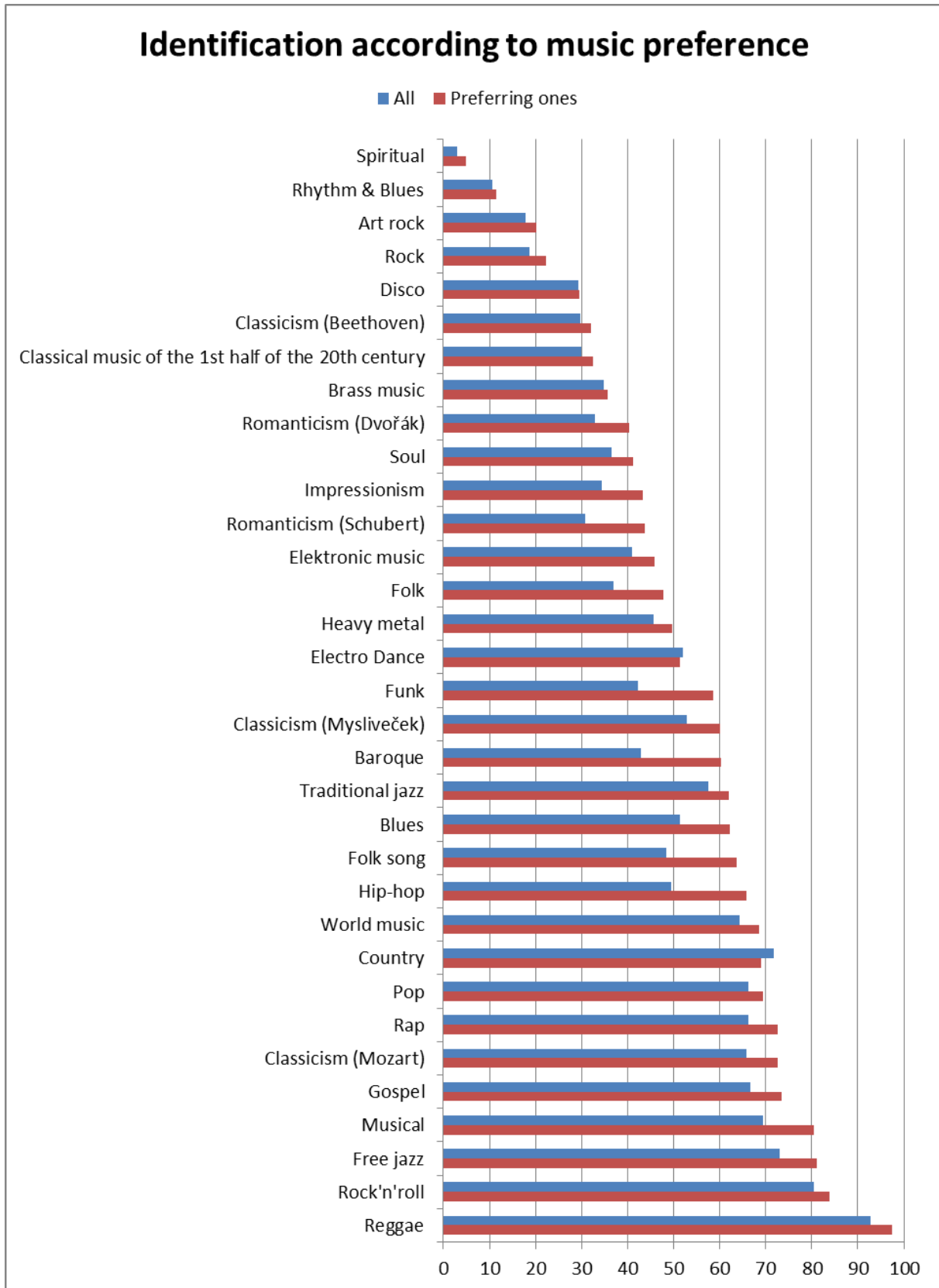
Subsequently, if we compare the given results with the ability to correctly identify the individual music genres or styles in the whole file, we find out that there are only slight differences between them. The situation is shown in the last column of the following table “The influence of the music preference on the ability to identify the genre” which clearly shows that the difference in the ability to identify between the preferring respondents and the respondents from the whole selective file is higher than 10% only in one quarter of the music genres or styles. They are represented by the samples both from AM and NAM which as for music structure represents undemanding compositions for the listeners as well as the music compositions using complex structures which are beyond the mainstream. From the area of NAM there is musical (11%), hip-hop (17%), folk song (15%), blues (11%), funk (16%) and folk (11%), while from the area of AM there is baroque (17%) and romanticism represented by F. Schubert’s composition (13%). It is also interesting that although the mentioned music genres were generally better identified by the respondents who liked them, the exception here are the music genres country and electro dance which were identified better by the respondents who did not prefer the given samples. Again, not even here it is a statistically significant difference.

Table 73 – The influence of the music preference on the ability to identify the genre

Genre or style	All			Preferring ones			Difference
	Number	Out of	%	Number	Out of (+)	%	%
Reggae	1015	1094	92.8	628	644	97.5	4.7
Rock'n'roll	880	1094	80.4	622	741	83.9	3.5
Free jazz	799	1094	73.0	176	217	81.1	8.1
Musical	760	1094	69.5	320	398	80.4	10.9
Gospel	730	1094	66.7	437	595	73.4	6.7
Classicism (Mozart)	720	1094	65.8	430	592	72.6	6.8
Rap	724	1094	66.2	291	401	72.6	6.4
Pop	725	1094	66.3	282	406	69.5	3.2
Country	784	1094	71.7	307	444	69.1	2.6
World music	704	1094	64.4	203	296	68.6	4.2
Hip-hop	540	1094	49.4	213	323	65.9	16.5
Folk song	530	1094	48.4	123	193	63.7	15.3
Blues	562	1094	51.4	258	414	62.3	10.9
Traditional jazz	630	1094	57.6	356	575	61.9	4.3
Baroque	469	1094	42.9	266	442	60.2	17.3
Classicism (Mysliveček)	578	1094	52.8	365	607	60.1	7.3
Funk	462	1094	42.2	235	401	58.6	16.4
Electro Dance	569	1094	52.0	93	181	51.4	0.6
Heavy metal	500	1094	45.7	217	437	49.7	4.0
Folk	404	1094	36.9	219	458	47.8	10.9
Electronic music	447	1094	40.9	66	144	45.8	4.9
Romanticism (Schubert)	337	1094	30.8	160	366	43.7	12.9
Impressionism	375	1094	34.3	214	494	43.3	9.0
Soul	400	1094	36.6	276	669	41.3	4.7
Romanticism (Dvořák)	360	1094	32.9	293	726	40.4	7.5
Brass music	382	1094	34.9	53	149	35.6	0.7
Classical music of the 1 st half of the 20 th century	327	1094	29.9	179	553	32.4	2.5
Classicism (Beethoven)	325	1094	29.7	186	582	32.0	2.3
Disco	320	1094	29.3	129	437	29.5	0.2
Rock	203	1094	18.6	130	582	22.3	3.7
Art rock	195	1094	17.8	113	561	20.1	2.3
Rhythm & Blues	117	1094	10.7	63	553	11.4	0.7
Spiritual	33	1094	3.0	22	441	5.0	2.0

The difference in the ability to correctly identify the music genres and styles by the preferring respondents and the respondents from the whole selective file is also shown in the following graph:

Graph 37 – The influence of music preference on the ability to identify the genre



The higher ability to identify the music genres or styles in the preferring ones did not significantly influence the average values, as the average difference between both groups of

the respondents was only 6% – and this difference did not change in the samples from the area of NAM. The higher value was only in case of AM – even here it did not exceed the border 10%.

Table 74 – The average values of the ability to identify in the preferring respondents and the whole selective file

	Whole file	Preferring ones	Average difference
Total average	47%	53%	6%
Average AH	40%	48%	8%
Average NAH	49%	55%	6%

Similarly, the big agreement was in the preferring respondents and the respondents of the whole selective file and in the first six best identified music genres or styles. The difference is only in the case of the music genre country which was in the fourth place in the respondents of whole selective file while in the preferring respondents it was replaced by gospel which was in the fifth place. The comparison shows that the best identified genres are the same regardless of the respondents’ likes or dislikes of the genre, and also the fact that the identification of these genres or styles seems to depend on certain distinctive elements of the music sample which the respondents can match to a certain genre or style.

Table 75 – The best identified genres and styles in the preferring respondents and the whole selective file

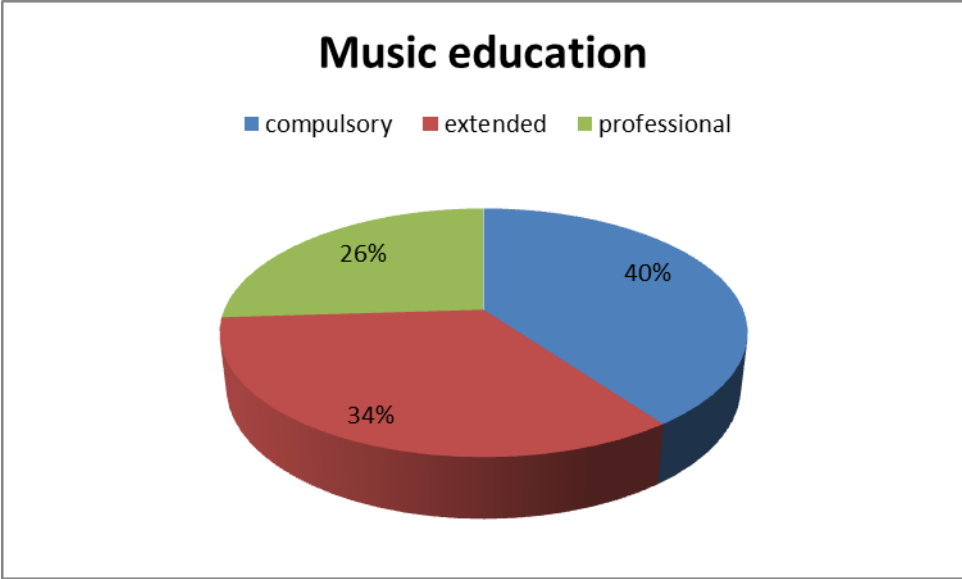
Order	All		Preferring ones	
	Genre or style	%	Genre or style	%
1.	Reggae	92.8	Reggae	97.5
2.	Rock’n’roll	80.4	Rock’n’roll	83.9
3.	Free jazz	73.0	Free jazz	81.1
4.	Country	71.7	Musical	80.4
5.	Musical	69.5	Gospel	73.4
6.	Reggae	92.8	Reggae	97.5

According to the foregoing results, it is possible to state that the music preference of the respondents has some influence on the ability to correctly identify the music genres and styles – however, it is not a significant influence. Likewise, the average values of the ability to identify in the preferring respondents and the respondents of the whole selective file were balanced in the area of both AM and NAM, as the difference between them was not higher than statistically significant 10%.

6 The influence of music education on the music preference, tolerance of the music genres and styles and ability to identify them

The general influence of music education on the individual’s attitude to heard music is undeniable. The question is how the attitude to music changes with a received higher music education, what the tolerance towards the music genres and styles is with the individual levels of a music education and how the range of a music education influences the ability of their identification. That is the reason why we also placed a received music education among demographic characteristics of the respondents. As it is natural that the systems of music education highly differ in the individual countries of the world and to cover them was impossible because the questionnaire would become unbearably extensive, the respondents could choose from three basic options: only a compulsory music education (hereafter “a compulsory education”, 40% of the respondents), an extended music education out of the area of a professional music education (hereafter “an extended education”, 34% of the respondents), or a professional music education focused on an active music activity, theoretic reflections of music and pedagogic activity (hereafter “a professional”, 26% of the respondents). The following graph shows the percentage proportion of the respondents according to a received music education:

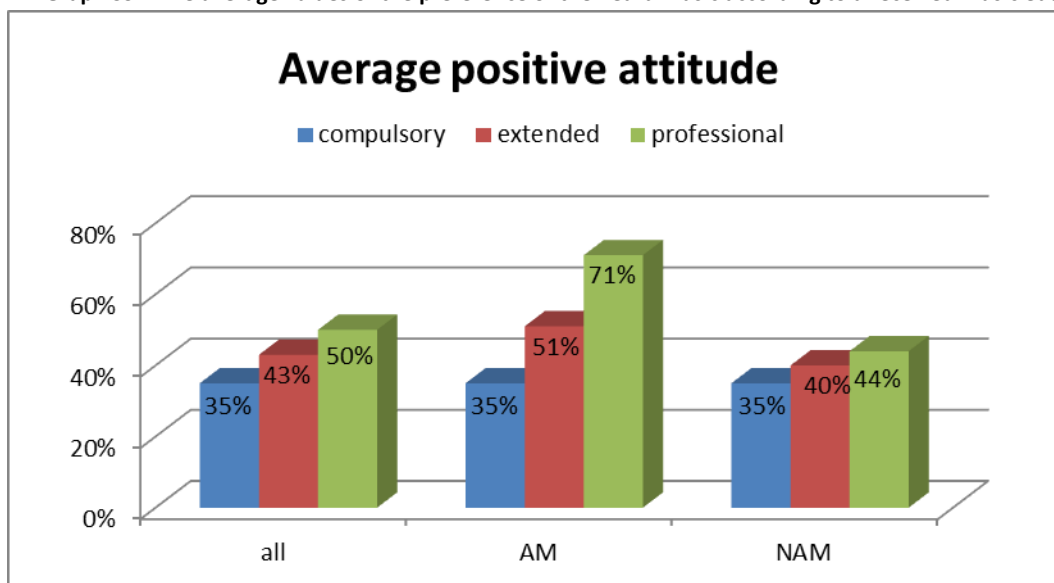
Graph 38 – The proportion of the respondents according to a received music education



6.1 Music preference

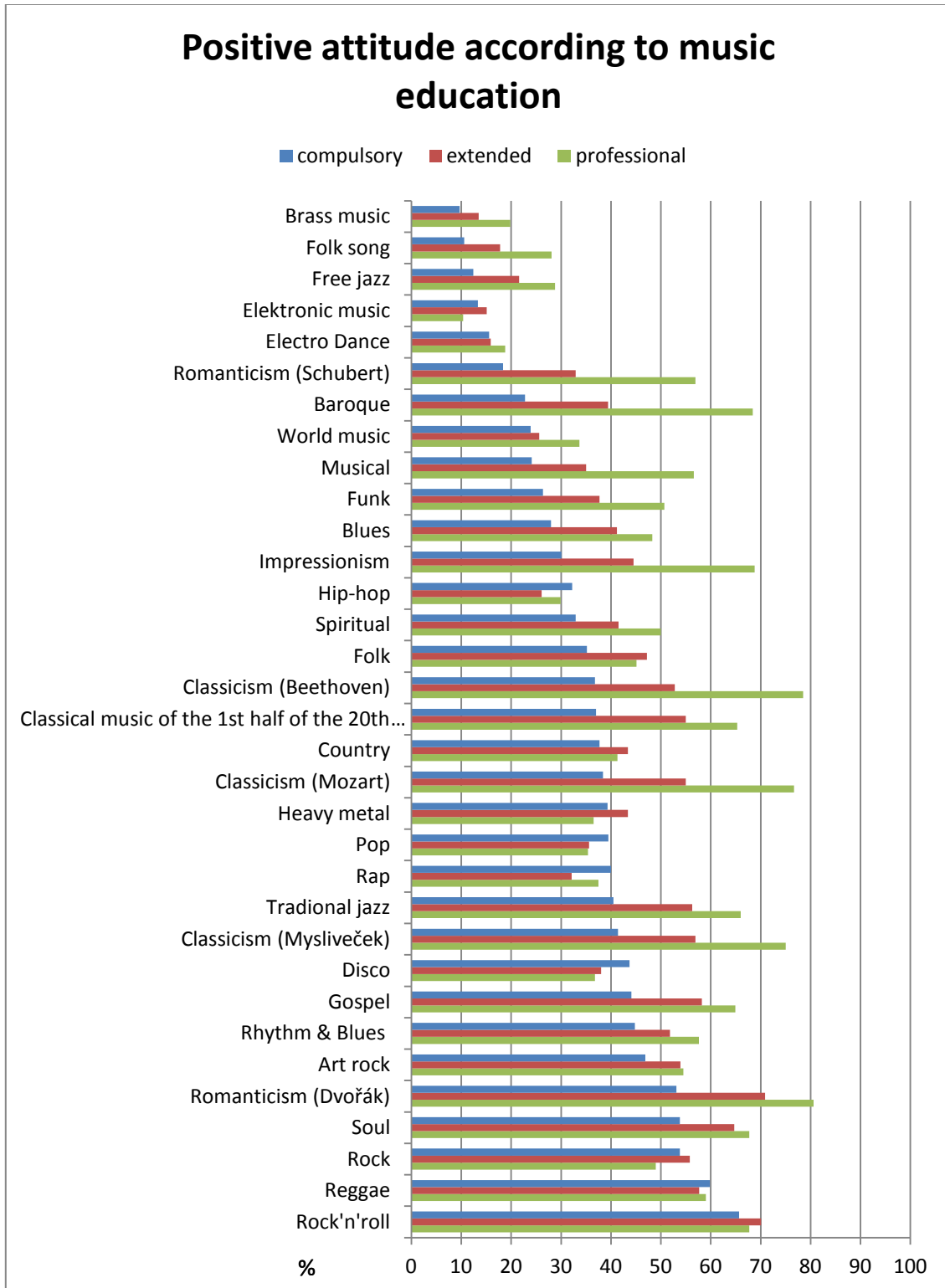
First, we explored the influence of a received music education on music preferences. As the average value of the preference of all music samples gradually grows from the respondents with a compulsory music education (35%) to the professionally educated respondents (55%), the general assumption was proved – the higher the education of the respondents of the selective file was, the more positive attitude to the heard music they had. Further, it was found that a more significant difference in the average positive attitude according to a received music education of the respondents was especially in the area of AM which was preferred by 35% of the respondents with a compulsory music education, 51% of the respondents with an extended music education and even 71% of the respondents with a professional music education. In the area of NAM, the average results in individual levels of a music education were lower, especially in the professionally musically educated respondents; nevertheless, even here was an apparent growth of popularity with a higher music education, as NAM was preferred by 34% of the respondents with a compulsory music education, 40% of the respondents with an extended music education and 44% of the respondents with a professional music education.

Graph 39 – The average values of the preference of the heard music according to a received music education



The following graph clearly arranges the results of the music preference, as it shows the total number of the respondents' positive attitudes to the individual music genres or styles according to the received level of a music education:

Graph 40 – The influence of a music education on the music genres and styles preference



First, it is interesting to look at the samples of the music genres or styles where the respondents of all subfiles agreed most and where the difference between the lowest and highest value was up to 10%. In the comparison with the order of the preferred genres of the whole selective file, it is possible to find out that they are the music genres and styles from the

area of NAM which were in the last places in the table of the preference order (pop – 22nd place, electro dance – 31st place and electronic music – 33rd place), or which had a high popularity across music education (rock’n’roll – 1st place, reggae – 4th place).

Table 76 – The music genres with a similar evaluation by the subfiles according to a music education

Genre or style	Evaluation range
Reggae	2%
Electro dance	3%
Pop	4%
Rock’n’roll	4%
Electronic music	5%

The biggest evaluation range between the lowest and highest values (over 30%) were only in the samples from the area of AM – especially baroque (evaluation range 46%), classicism – L. van Beethoven (evaluation range 42%), impressionism (evaluation range 39%), romanticism – F. Schubert (evaluation range 39%), classicism – W. A. Mozart (evaluation range 38%) and classicism – J. Mysliveček (evaluation range 34%).

Table 77 – The music genres and styles with a different evaluation by the subfiles depending on a music education

Genre or style	Evaluation range	Lowest value	Compulsory education	Highest value	Professional education
Baroque	45.6%	compulsory	22.8%	professional	68.4%
Classicism (Beethoven)	41.7%	compulsory	36.8%	professional	78.5%
Impressionism	38.7%	compulsory	30.1%	professional	68.8%
Romanticism (Schubert)	38.5%	compulsory	18.4%	professional	56.9%
Classicism (Mozart)	38.3%	compulsory	38.4%	professional	76.7%
Classicism (Mysliveček)	33.6%	compulsory	41.4%	professional	75.0%

The table clearly shows that the popularity of AM depends on the level of the received music education, while the difference between a compulsory music education and professional music education is significant in the given area, an extended music education is somewhere in the middle. The reason for this is probably the fact that the musically educated respondents are better prepared to accept AM (thanks to their experience) which requires much more knowledge and listeners’ experience than NAM, compared to the respondents with a compulsory music education.

Similarly, the interesting results were reached when comparing the samples from the area of AM and NAM in the respondents with a compulsory music education – the extract from the final movement of the symphony “From the New World” by A. Dvořák surprisingly received a higher value of the preference than the NAM sample of gospel which was sixth in

the total order of the preference, and similarly also oratorio “Abraham and Isaac” by Josef Mysliveček was preferred more by the respondents with a compulsory music education than the sample of pop, rap and heavy metal from the area of NAM. These respondents also like AM more than it is expected.

At the end, we can examine the placement of the most favourite genres and styles in the first five places according to a received music education of the respondents which is in the following comparative table.

Table 78 – The most preferred music genres and styles depending on a received music education

Compulsory			Extended			Professional		
Order	Genre or style	%	Order	Genre or style	%	Order	Genre or style	%
1.	Rock'n'roll	65.7	1.	Romanticism (Dvořák)	70.9	1.	Romanticism (Dvořák)	80.6
2.	Reggae	59.8	2.	Rock'n'roll	70.1	2.	Classicism (Beethoven)	78.5
3.	Rock	53.8	3.	Soul	64.7	3.	Classicism (Mozart)	76.7
4.	Soul	53.8	4.	Gospel	58.2	4.	Classicism (Mysliveček)	75.0
5.	Romanticism (Dvořák)	53.1	5.	Reggae	57.7	5.	Impressionism	68.8

As it is obvious from the table, there are some differences within the individual subfiles. While in the subfile of the respondents with a compulsory music education, the samples from the area of NAM are in the foreground, which usually represent undemanding music with a positive mood and distinctive rhythm, in the subfile of the respondents with an extended music education similar to those with a professional music education, there are more popular the samples which expect listeners' minimal experience and interest in the given genre.

It is very interesting that the biggest agreement in the preferences of the respondents is in the sample of romanticism represented by the extract from the symphony “From the New World” by Antonín Dvořák. It was in the first place in the evaluation of positive preferences by the respondents with an extended music education and professional music education, while it was fifth in the evaluation by the respondents with a compulsory music education. Thus we can state that the compositions belongs with its character to the area of AM and thanks to its beautiful theme and simple melody it can be appreciated not only by the musically more educated listeners but also by the listeners who do not have any experience with this area of music. Similarly, the respondents of the first two subfiles agreed on rock'n'roll (the respondents with a compulsory music education put it in the first place, the respondents with

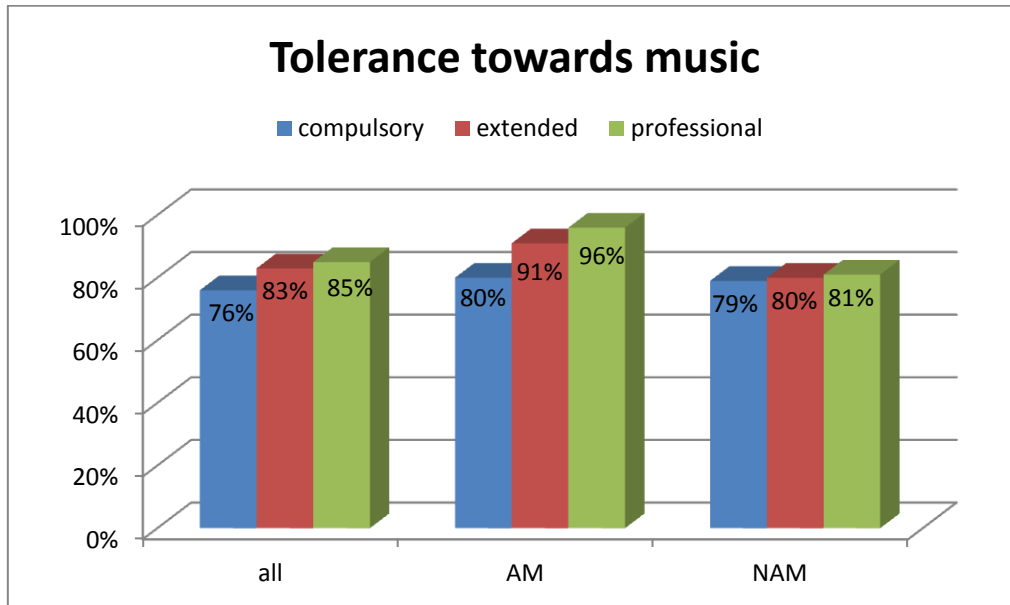
an extended music education in the second place), soul (the respondents with a compulsory music education in the fourth place, the respondents with an extended music education in the third place) and reggae (the respondents with a compulsory music education in the second place, the respondents with an extended music education in the fifth place). As the music genres were represented (in the mentioned order of the genres) by the song “Johnny B. Good” by Chuck Berry, the song “Respect” by Aretha Franklin and the composition “One Love” by Bob Marley, it is possible to say that the samples might have attracted the listener not only by their melody and positive mood but also by distinctive rhythm.

In the other places among the most favourite styles were rock (the respondents with a compulsory music education) – 3rd place, gospel (the respondents with an extended music education) – 4th place, while in the respondents with a professional music education it was classicism by L. van Beethoven – 2nd place, classicism by W. A. Mozart – 3rd place, classicism by J. Mysliveček – 4th place and impressionism – 5th place.

6.2 The tolerance towards the music genres and styles

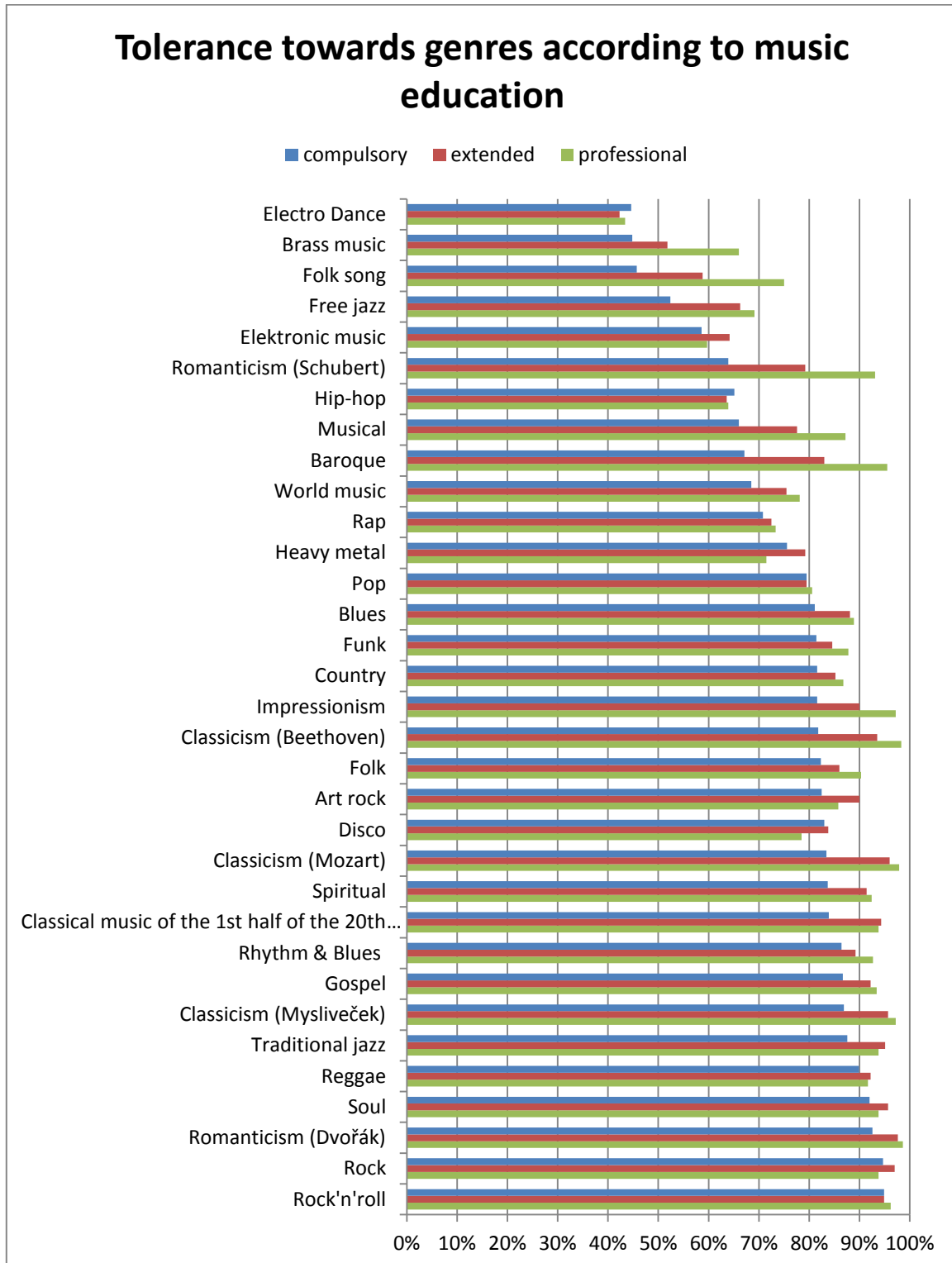
The average values of the tolerance in the subfiles according to a music education are similar to the values in the category of music preference. This fact is supported with the following graph which clearly shows that with a higher music education the values of tolerance slightly increase: the respondents with a compulsory music education (76%) tolerate the heard music least and the respondents with a professional music education (85%) tolerate it most. The more significant differences in the tolerance of the individual subfiles are apparent in the area of AM where the range of the average values is 16% (the respondents with a compulsory music education 80% and with a professional music education 96%). In the area of NAM, the respondents of all subfiles are quite balanced (the range of the average values is only 2% here).

Graph 41 – The average values of the tolerance of AM and NAM according to a received music education



The fact that the tolerance of the individual genres and styles depending on a music education does not differ much is shown also in the following graph where there is the difference of the tolerance evaluation range in all subfiles lower than 10% in the two thirds of the examined samples. The more significant difference between the lowest and highest value of the subfiles tolerance (over 15%) was only in classicism by W. A. Mozart – 15%, classicism by L. van Beethoven – 16%, impressionism – 17%, baroque – 29%, romanticism by F. Schubert – 29%, free jazz – 17%, folk song – 19% and brass music – 19%. All the samples were most tolerated by the respondents with a professional music education, while they were most rejected by the respondents with a compulsory music education. The situation was different only with hip-hop and electro dance which were most tolerated by the respondents with a compulsory music education and the respondents with a professional music education tolerated them least. Those results might have been expected, as the mentioned results are in compliance with the results of music preference in these subfiles.

Graph 42 – The influence of a music education on the tolerance towards the music genres and styles



The overview of the five most tolerated music genres or styles according to a received level of a music education is in the following comparative table. It is obvious that only one sample is chosen by all subfiles – it is again Antonín Dvořák’s romanticism. Among other genres which the respondents of the subfiles tolerated identically most are rock (the respondents with a compulsory music education and the respondents with an extended music

education – 2nd place), soul (the respondents with a compulsory music education and the respondents with an extended music education – 3rd place), high classicism by W. A. Mozart (the respondents with an extended music education and with a professional music education – 3rd place) and early classicism by J. Mysliveček (the respondents with an extended music education – 5th place and with a professional music education – 4th place). The subfiles did not agree on the other music genres – while the respondents with a compulsory music education further tolerated most rock'n'roll (95%) and reggae (90%), the respondents with a professional music education further tolerated most impressionism (97%) and classicism by L. van Beethoven (98%). It is possible to observe that even here the samples of NAM are replaced by the samples of AM with a higher music education, similar to the situation with music preference.

Table 79 – The most tolerated music genres or styles according to a received music education

Compulsory			Extended			Professional		
Order	Genre or style	%	Order	Genre or style	%	Order	Genre or style	%
1.	Rock'n'roll	94.9	1.	Romanticism (Dvořák)	97.6	1.	Romanticism (Dvořák)	98.6
2.	Rock	94.7	2.	Rock	97.0	2.	Classicism (Beethoven)	98.3
3.	Romanticism (Dvořák)	92.6	3.	Classicism (Mozart)	96.0	3.	Classicism (Mozart)	97.9
4.	Soul	92.0	4.	Soul	95.7	4.	Classicism (Mysliveček)	97.2
5.	Reggae	89.9	5.	Classicism (Mysliveček)	95.7	5.	Impressionism	97.2

Similarly interesting is the following table of the least tolerated genres and styles which shows that the most negatively evaluated music genre in all subfiles is electro dance. The big agreement was also in brass music, electronic music, hip-hop, folk song and free jazz. We can thus claim that the negative evaluation of the mentioned genres or styles does not depend on the amount of a received music education.

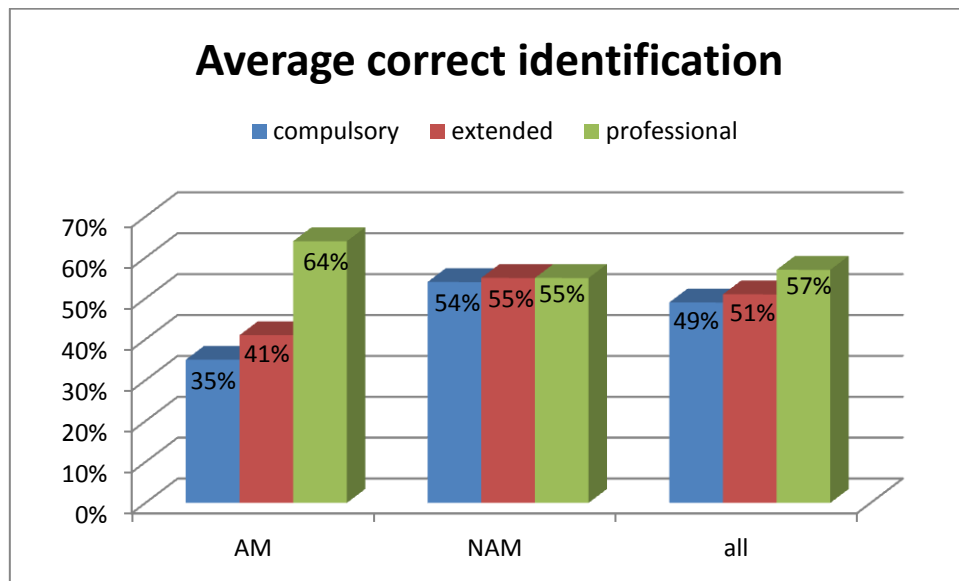
Table 80 – The least tolerated music genres or styles according to a received music education

Compulsory			Extended			Professional		
Order	Genre or style	%	Order	Genre or style	%	Order	Genre or style	%
33.	Electro dance	44.6	33.	Electro dance	42.3	33.	Electro dance	43.4
32.	Brass music	44.8	32.	Brass music	51.8	32.	Electronic music	59.7
31.	Folk song	45.7	31.	Folk song	58.8	31.	Hip-hop	63.9
30.	Free jazz	52.4	30.	Hip-hop	63.6	30.	Brass music	66.0
29.	Electronic music	58.6	29.	Electronic music	64.2	29.	Free jazz	69.1

6.3 The ability to identify the music genres or styles

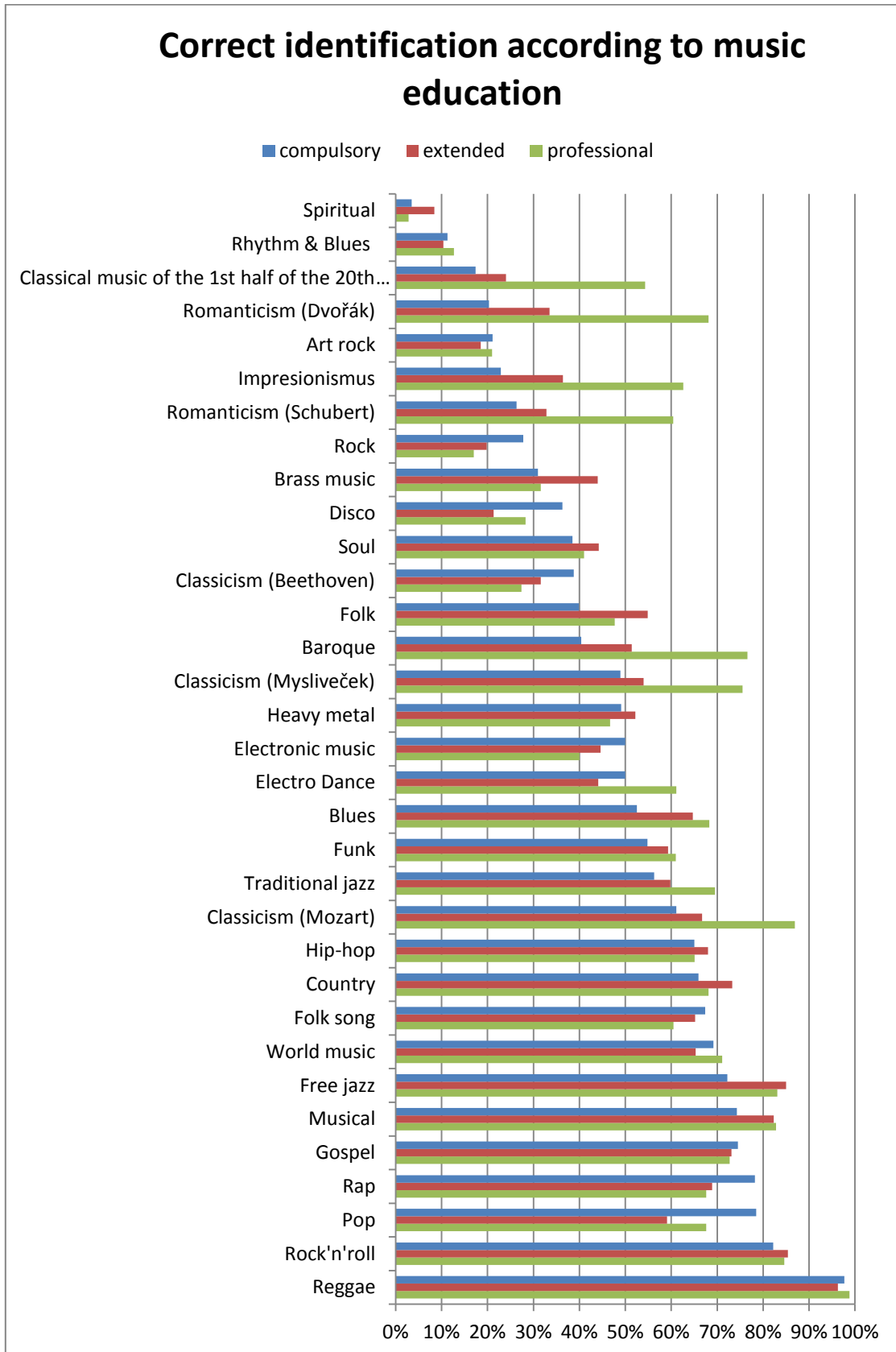
The average correct identification of the music genres or styles was 49% in the subfile of the respondents with a compulsory music education, 51% in the respondents with an extended music education and 57% in the respondents with a professional music education%. It is clear that with a higher received music education the ability to identify the heard music grows, although we have to note that the total difference does not exceed the border 10%. However, there are some differences in the identification of AM and NAM: while the biggest evaluation range was in AM where there is a growth in the correct identification of the samples in the professionally musically educated respondents (total difference 29%), the smaller differences are in NAM, as the evaluation range between the highest and lowest value was only 1%. Therefore, the influence of a music education on the correct identification of the music samples genre is most apparent in AM which is more demanding for listeners not only in the area of theoretic knowledge but also as for listeners' experience.

Graph 43 – The average values of the correct identification of AM and NAM according to a received music education



The following graph “The influence of a music education on the identification of the music genres and styles” shows the success rate of the subfiles as for the identification of the music genres.

Graph 44 – The influence of a music education on the identification of the music genres and styles



From the graph we can see that the difference in the correct identification of the majority of genres and styles was minimal depending on a music education. The more

interesting evaluation range (over 20%) was only in six music genres and only from the area of AM which was as expected better identified by the respondents with a professional music education thanks to their long-term interest in this area of music (baroque 36%, romanticism by F. Schubert 34%, classicism by W. A. Mozart 26%, impressionism 40%, romanticism by A. Dvořák 48%, classical music of the 1st half of the 20th century 37%). It is interesting to examine the music samples which were best identified by the respondents with a compulsory music education – except for the genres from the area of NAM such as pop, rap, electronic music, disco and rock, there was also classicism represented by the overture Egmont by L. van Beethoven which was surprisingly in the 25th place in the order of the best identified genres in the respondents with an extended music education and only 29th in the respondents with a professional music education. The reason for the mentioned reality was probably the fact that the sample is not so well-known like other Beethoven’s symphonies – it presented only the introduction of the composition whose character is closer to the music of romanticism.

Table 81 – The music genres and styles with the biggest difference in the correct identification by the subfiles according to a music education

Genre or style	Evaluation range	Lowest value	Compulsory education	Highest value	Professional education
Romanticism (Dvořák)	47.8%	compulsory	20.30%	professional	68.10%
Impressionism	39.7%	compulsory	22.90%	professional	62.60%
Classical music of the 1st half of the 20th century	36.9%	compulsory	17.40%	professional	54.30%
Baroque	36.2%	compulsory	40.40%	professional	76.60%
Romanticism (Schubert)	34.1%	compulsory	26.30%	professional	60.40%
Classicism (Mozart)	25.80%	compulsory	86.90%	professional	86.90%

The best identified music genres or styles are in the following table which clearly shows that the genres are similar in all subfiles; the individual genres or styles are just in different place – they are especially reggae (1st place in all subfiles – 98% the subfile with a compulsory music education, 96% the subfile of the respondents with an extended music education, 99% the subfile of the professionally musically educated), rock’n’roll (2nd place in the subfile of the compulsory educated – 82%, 2nd place in the subfile with an extended music education – 85%, 3rd place in the subfile of the professionally musically educated – 85%), free jazz (3rd place in the respondents with an extended music education – 85%, 4th place in the

subfile of the professionally musically educated – 83%) and musical (4th place in the respondents with an extended music education – 82%, 5th place in the respondents with an extended music education – 83%).

Table 82 – The best identified music genres and styles depending on a music education

Compulsory			Extended			Professional		
Order	Genre or style	%	Order	Genre or style	%	Order	Genre or style	%
1.	Reggae	97.7	1.	Reggae	96.3	1.	Reggae	98.8
2.	Rock'n'roll	82.2	2.	Rock'n'roll	85.4	2.	Classicism (Mozart)	86.9
3.	Pop	78.5	3.	Free jazz	85.0	3.	Rock'n'roll	84.6
4.	Rap	78.2	4.	Musical	82.3	4.	Free jazz	83.1
5.	Gospel	74.5	5.	Country	73.3	5.	Musical	82.8

The results of the research definitely confirmed that a music education of the respondents influences music preferences, as the higher the education in the respondents of the selective file, the more positive attitude of theirs to the heard music. The more significant difference in the average positive attitude according to a music education was especially in the area of AM where the evaluation range between the highest and lowest value was 36%, in favour of the respondents with a professional music education. There were some difference in the placement of the genres and styles according to a music education of the respondents. While in the subfile of the respondents with a compulsory music education there were the samples representing undemanding music with a positive mood and distinctive rhythm in the foreground, in the respondents with an extended and professional music education there were more demanding samples in the foreground. Nevertheless, all subfiles agreed on the most favourite genre which was romanticism represented by Antonín Dvořák.

The average values of tolerance in individual subfiles according to a music education were comparable. The bigger differences in tolerance of individual subfiles was apparent again only in the area of AM where the respondents with a professional music education were most tolerant. The most tolerated music genre by the respondents with a compulsory music education was rock'n'roll, by the respondents with an extended music education and professional music education it was romanticism by Antonín Dvořák. The most negatively valued music genre for all the subfiles was electro dance.

Further we found out that the received music education has a small influence on the ability to correctly identify the heard music as the total difference between the respondents with a compulsory and professional music education was up to 10%. While in NAM the difference in the correct identification among individual subfiles was small, in AM the evaluation range reached 29%. The best identified music genres by all the respondents across a music education were reggae and rock'n'roll.

7 The influence of a music activity on music preference, tolerance towards the music genres and styles and the ability to identify them

As a music activity or non-activity is an important determinant of evaluating music, the research investigated to which extent it influences the respondents' music preference, tolerance towards the music genres and styles and the ability to identify them. After the evaluation of the results, it was found that 629 of the musically active respondents and 465 of the musically non-active respondents took part in the research. Further, it was found out that the music activity or non-activity depends – to some extent – on the respondents' received music education. The mentioned fact is proved in the following graph and table which show that with a higher education the number of the musically active respondents grows: while in the musically active roughly 42% of the respondents received a professional music education and only 15% had a compulsory music education, in the musically non-active only 5% studied music professionally and 74% of the respondents had a compulsory music education. It is important to realize that the examined differences between both groups of the respondents cannot be connected only with the music activity – they are partly the consequence of a received level of music education.

Graph 45 – The relation of a music activity and music education in the selective file

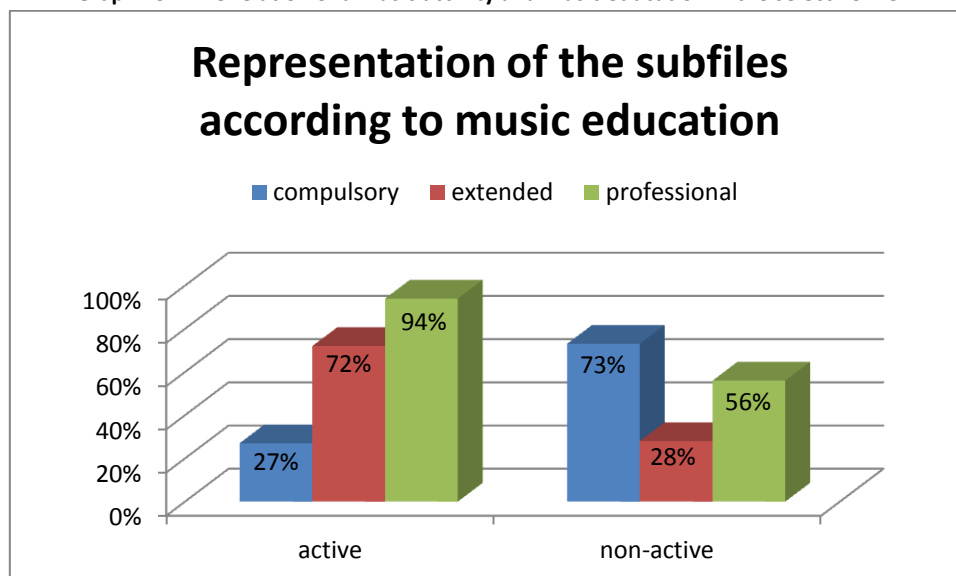


Table 83 – The relation between a music activity and music education in the selective file

Music education	Active	Non-active
Compulsory	15%	74%
Extended	43%	22%

7.1 Music preference

Music activity and its influence on the preference of the individual genres and styles is shown in the following table. In the first part of the table, there are relative and absolute answers of the musically active respondents, while in the second part there are relative and absolute numbers of the answers by the musically non-active respondents. The last of the table shows the difference between music preferences of both groups of the respondents in per cent:

Table 84 – The influence of a music activity on the genres and styles preference

Genre or style	Active		Non-active		Difference
	Number	%	Number	%	%
Romanticism (Dvořák)	476	75.7%	250	53.8%	21.9%
Rock'n'roll	443	70.4%	298	64.1%	6.3%
Soul	414	65.8%	255	54.8%	11.0%
Classicism (Beethoven)	408	64.9%	174	37.4%	27.5%
Classicism (Mysliveček)	406	64.5%	201	43.2%	21.3%
Classicism (Mozart)	397	63.1%	195	41.9%	21.2%
Gospel	391	62.2%	204	43.9%	18.3%
Reggae	379	60.3%	265	57.0%	3.3%
Traditional jazz	374	59.5%	201	43.2%	16.3%
Classical music of the 1 st half of the 20 th century	368	58.5%	185	39.8%	18.7%
Rhythm & Blues	347	55.2%	206	44.3%	10.9%
Impressionism	344	54.7%	150	32.3%	22.4%
Art rock	343	54.5%	218	46.9%	7.6%
Rock	327	52.0%	255	54.8%	2.8%
Baroque	323	51.4%	119	25.6%	25.8%
Spiritual	290	46.1%	151	32.5%	13.6%
Musical	289	45.9%	109	23.4%	22.5%
Folk	287	45.6%	171	36.8%	8.8%
Blues	280	44.5%	134	28.8%	15.7%
Funk	273	43.4%	128	27.5%	15.9%
Country	263	41.8%	181	38.9%	2.9%
Heavy metal	260	41.3%	177	38.1%	3.2%
Romanticism (Schubert)	256	40.7%	110	23.7%	17.0%
Disco	245	39.0%	192	41.3%	2.3%
Pop	227	36.1%	179	38.5%	2.4%
Rap	225	35.8%	176	37.8%	2.0%
World music	191	30.4%	105	22.6%	7.8%
Hip-hop	182	28.9%	141	30.3%	1.4%
Free jazz	162	25.8%	55	11.8%	14.0%
Folk song	145	23.1%	48	10.3%	12.8%

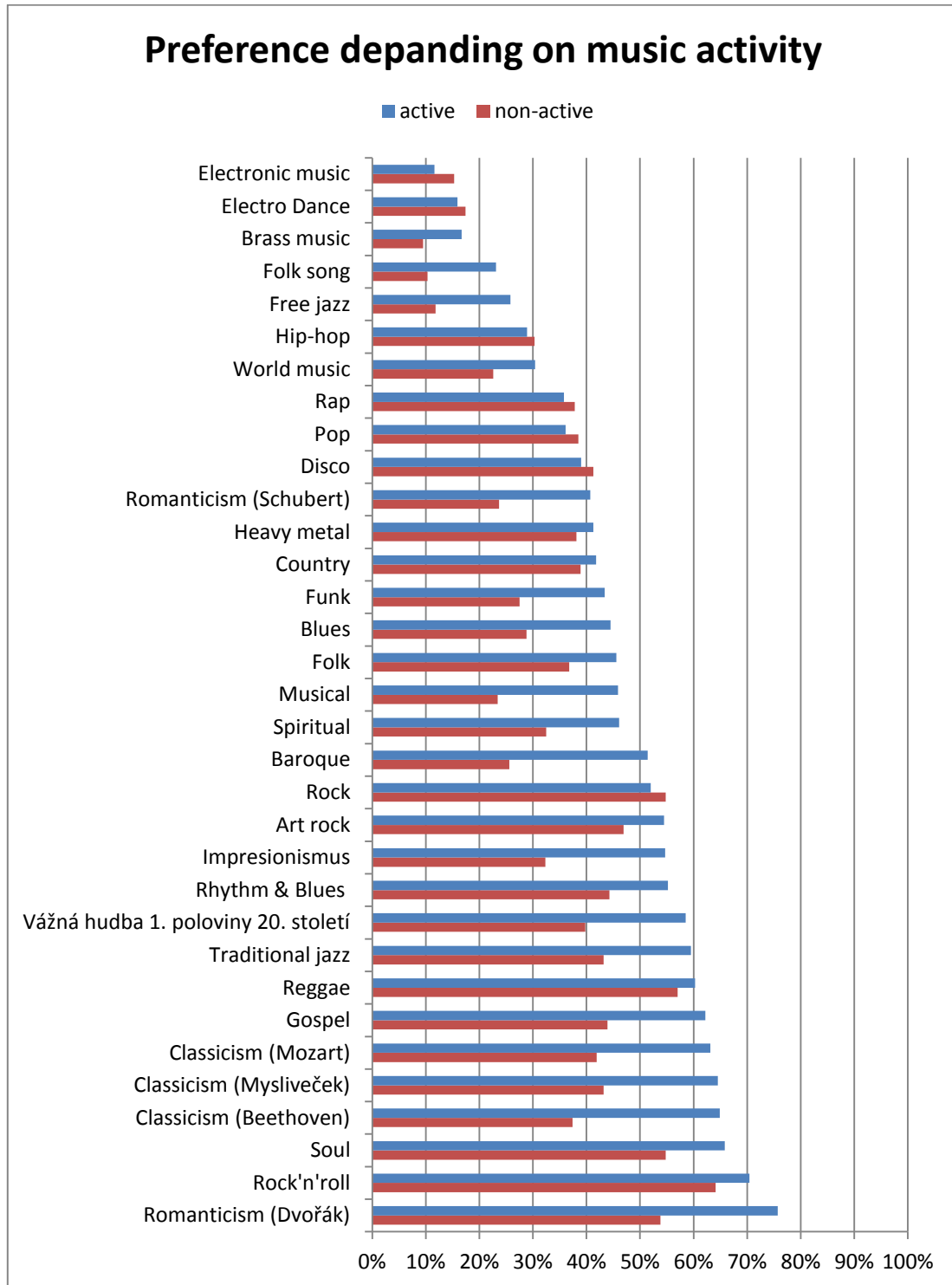
Brass music	105	16.7%	44	9.5%	7.2%
Electro Dance	100	15.9%	81	17.4%	1.5%
Electronic music	73	11.6%	71	15.3%	3.7%

As we can see, the values of the preference are in both subfiles of the respondents quite balanced, as the higher difference in evaluation (over 20%) was reached only in the sample of romanticism (A. Dvořák), late classicism (L. van Beethoven), early classicism (J. Mysliveček), high classicism (W. A. Mozart), musical, impressionism and baroque (the yellow colour in the table). The musically active respondents liked the vast majority of all samples, both from the area of AM and NAM. Thus we can generalize that the musically active respondents are more positive to the heard music.

In contrary, the musically non-active respondents liked better the samples from NAM of similar character such as electronic music, disco, rock, pop, rap, hip-hop and electro dance (the red colour in the table). However, it is important to note that when comparing the degree of the preference in the musically non -active and active respondents, the difference in the mentioned music genres is in fact minimal (up to statistically significant 10%).

The following graph shows the music preference of the respondents in the selective file according to a music activity:

Graph 46 – The influence of a music activity on the music genres and styles preference



The comparison of the most preferred genres by the musically active and non-active respondents in the first five places offers the next table (“The most favourite music genres and styles according to music activity”):

Table 85 – The most favourite music genres and styles according to a music activity

Order	Active			Non-active		
	Genre or style	Number	%		Number	%
1.	Romanticism (Dvořák)	476	75.7	Rock'n'roll	298	64.1
2.	Rock'n'roll	443	70.4	Rock	255	54.8
3.	Soul	414	65.8	Soul	255	54.8
4.	Classicism (Beethoven)	408	64.9	Romanticism (Dvořák)	250	53.8
5.	Classicism (Mysliveček)	406	64.5	Art rock	218	46.9

In both groups, the most preferred style became identically Antonín Dvořák's romanticism (1st place the active, 4th place the non-active) and further the sample of energetic and positive rock'n'roll (2nd place the active, 1st place the non-active) and soul (3rd place the active, 3rd place the non-active). In the other places of the table, there are different music genres or styles in both groups of the respondents – in the musically active listeners there are the samples of late classicism (L. van Beethoven – 4th place) and early classicism (J. Mysliveček – 5th place), while in the musically non-active there are samples of rock (2nd place) and art rock (5th place).

To complete the mentioned results, it is possible to focus on the following table which shows the comparison of the average values of the preference in the musically active and non-active respondents. It definitely confirms the fact that the musically active respondents reached the higher values of music preference, not only in the area of NAM where the difference between both subfiles of the respondents is 7%, but especially in the area of AM where the difference of average values is 22%. It is possible to state that music activity really influences music preference, especially in the samples of AM.

Table 86 – The average values of music preference in the musically active and non-active respondents

	Active	Non-active
AH	59%	37%
NAH	42%	35%
Total average	46%	35%

7.2 Tolerance towards the music genres and styles

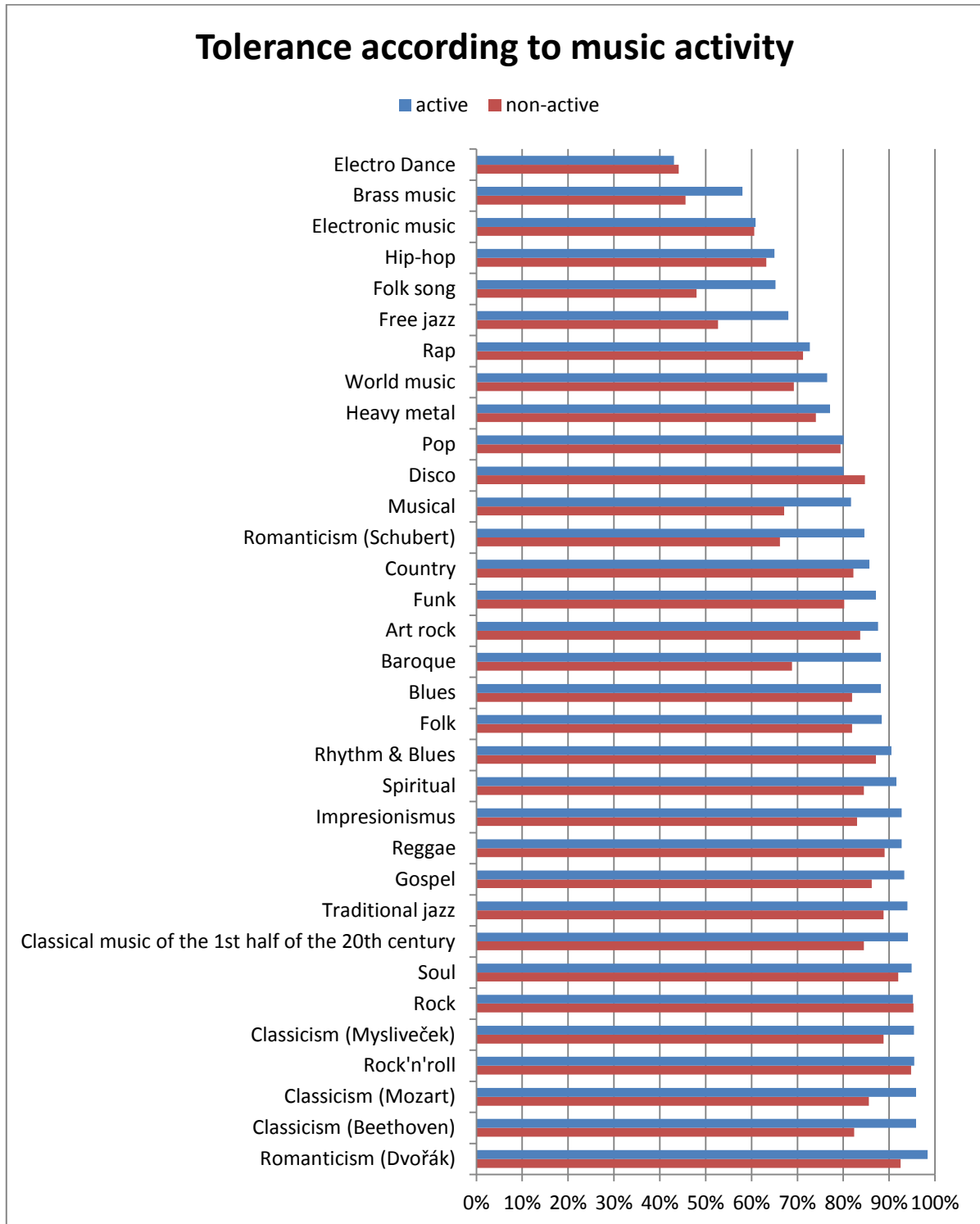
The comparison of the tolerance degree in the musically active and active respondents is in the following table “The tolerance towards the music genres and styles according to a music activity”. As in the case of music preference, it shows clearly that a

tolerant attitude to the individual music genres or styles do not differ much depending on a music activity of the respondents:

Table 87 – The tolerance towards the genres and styles according to a music activity

Order	Genre or style	Active		Non-active		Difference
		Number	%	Number	%	
1.	Romanticism (Dvořák)	619	98.4%	430	92.5%	5.9%
2.	Classicism (Beethoven)	603	95.9%	383	82.4%	13.5%
3.	Classicism (Mozart)	603	95.9%	398	85.6%	10.3%
4.	Rock'n'roll	601	95.5%	441	94.8%	0.7%
5.	Classicism (Mysliveček)	600	95.4%	413	88.8%	6.6%
6.	Rock	599	95.2%	443	95.3%	0.1%
7.	Soul	597	94.9%	428	92.0%	2.9%
8.	Classical music of the 1 st half of the 20 th century	592	94.1%	393	84.5%	9.6%
9.	Traditional jazz	591	94.0%	413	88.8%	5.2%
10.	Gospel	587	93.3%	401	86.2%	7.1%
11.	Reggae	583	92.7%	414	89.0%	3.7%
12.	Impressionism	583	92.7%	386	83.0%	9.7%
13.	Spiritual	576	91.6%	393	84.5%	7.1%
14.	Rhythm & Blues	569	90.5%	405	87.1%	3.4%
15.	Folk	556	88.4%	381	81.9%	6.5%
16.	Blues	555	88.2%	381	81.9%	6.3%
17.	Baroque	555	88.2%	320	68.8%	19.4%
18.	Art rock	551	87.6%	389	83.7%	3.9%
19.	Funk	548	87.1%	373	80.2%	6.9%
20.	Country	539	85.7%	382	82.2%	3.5%
21.	Romanticism (Schubert)	532	84.6%	308	66.2%	18.4%
22.	Musical	514	81.7%	312	67.1%	14.6%
23.	Disco	504	80.1%	394	84.7%	4.6%
24.	Pop	504	80.1%	369	79.4%	0.7%
25.	Heavy metal	485	77.1%	344	74.0%	3.1%
26.	World music	481	76.5%	322	69.2%	7.3%
27.	Rap	457	72.7%	331	71.2%	1.5%
28.	Free jazz	428	68.0%	245	52.7%	15.3%
29.	Folk song	410	65.2%	223	48.0%	17.2%
30.	Hip-hop	409	65.0%	294	63.2%	1.8%
31.	Electronic music	383	60.9%	282	60.6%	0.3%
32.	Brass music	365	58.0%	212	45.6%	12.4%
33.	Electro Dance	271	43.1%	205	44.1%	1.0%

Graph 47 – The tolerance towards the music genres and styles according to a music activity



It is clear that the musically active and non-active respondents almost agree on the tolerance towards the individual genres or styles, as the difference between the two subfiles is up to 10% in more than a half of the examined music samples. The bigger differences were only in the samples of late classicism (L. van Beethoven) – 14%, high classicism (W. A. Mozart) – 10%, baroque – 19%, early romanticism (F. Schubert) – 18%, musical – 15%, free

jazz – 15%, folk song – 17% and brass music – 12%. As expected, the musically active respondents were more tolerant towards them.

The music genres most tolerated by both subfiles are in the following table:

Table 88 – The comparison of the most tolerated genres and styles in the musically active and non-active

Musically active			Musically non-active		
Order	Genre or style	Relative frequency	Order	Genre or style	Relative frequency
1.	Romanticism (Dvořák)	98.4%	1.	Rock	95.3%
2.	Classicism (Beethoven)	95.9%	2.	Rock'n'roll	94.8%
3.	Classicism (Mozart)	95.9%	3.	Romanticism (Dvořák)	92.5%
4.	Rock'n'roll	95.5%	4.	Soul	92.0%
5.	Classicism (Mysliveček)	95.4%	5.	Classicism (Mysliveček)	88.8%

According to the results in the table it is possible to state that the musically active and non-active respondents were most tolerant to very similar music genres. The biggest tolerance was in both subfiles of the respondents in Antonín Dvořák's romanticism, Chuck Berry's rock'n'roll and Josef Mysliveček's classicism. Among the most tolerated genres in the musically active respondents there was further late classicism – L. van Beethoven and high classicism – W. A. Mozart from AM and in the musically non-active respondents there was rock and soul from NAM.

A rather small influence of music activity on music tolerance might be seen in the following table – the total average values of tolerance towards the heard music differ in both subfiles of the respondents by negligible 7% in favour of the musically active. A slightly bigger difference was in the case of AM where the musically active exceeds by 12% the musically non-active. In the area of NAM, the results of groups of the respondents are slightly more balanced (difference 9%).

Table 89 – The average values of tolerance towards music in the musically active and non-active

	Active	Non-active
AH	93%	81%
NAH	84%	75%
Total average	84%	77%

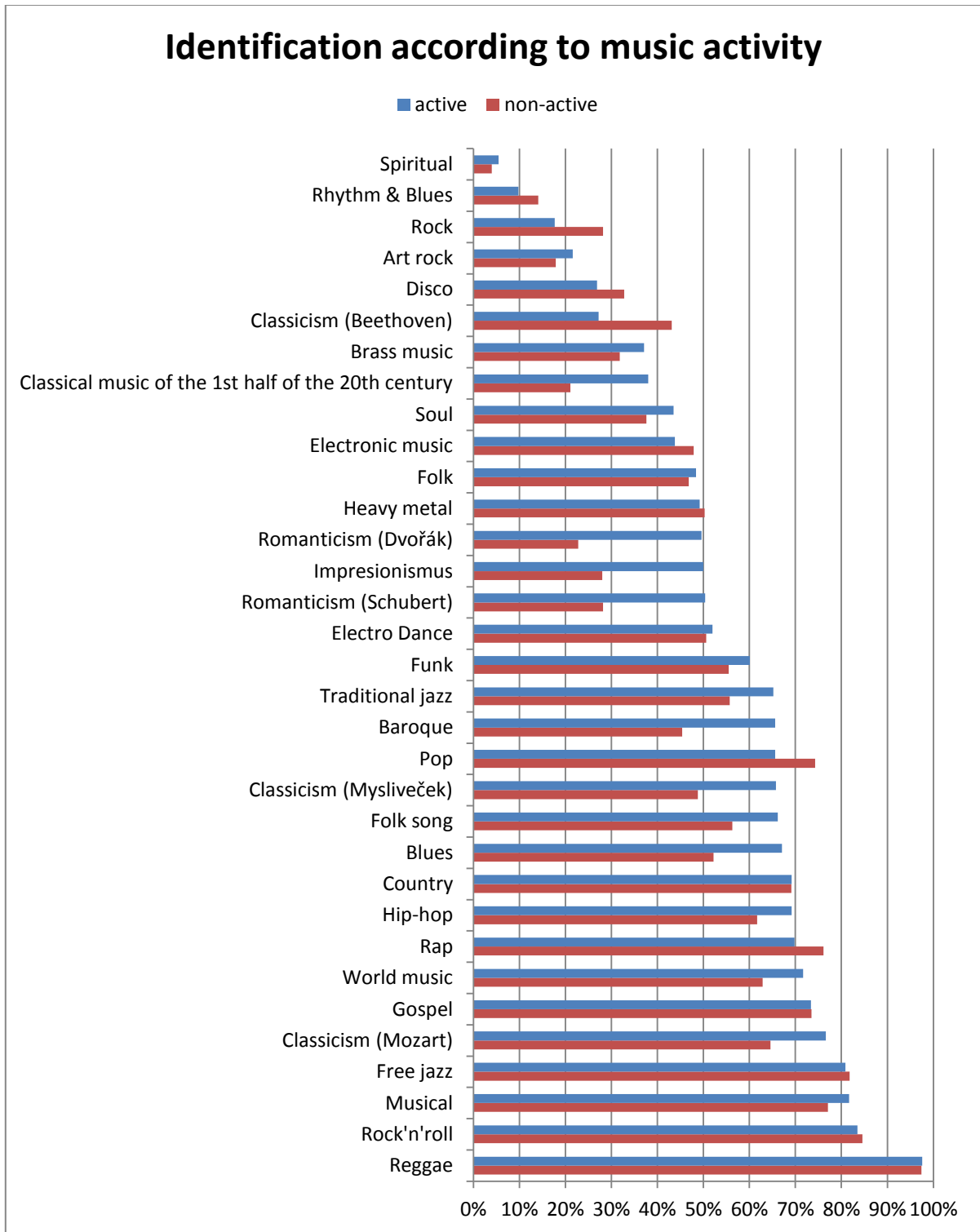
7.3 Ability to identify the music genres and styles

The ability to correctly identify the genre or style of the sample was similar. It is shown in the graph and table with comparison (in absolute and relative frequency) of the success at identifying the individual music genres and styles by the musically active and non-active respondents. The differences which exceed the statistically significant 10% are highlighted:

Table 90 – The ability to identify the music genres and styles depending on a music activity

Genre or style	Active		Non-active		Difference
	Number	%	Number	%	%
Reggae	370	97.6%	258	97.4%	0.2%
Rock'n'roll	370	83.5%	252	84.6%	1.1%
Musical	236	81.7%	84	77.1%	4.6%
Free jazz	131	80.9%	45	81.8%	0.9%
Classicism (Mozart)	304	76.6%	126	64.6%	12.0%
Gospel	287	73.4%	150	73.5%	0.1%
World music	137	71.7%	66	62.9%	8.8%
Rap	157	69.8%	134	76.1%	6.3%
Hip-hop	126	69.2%	87	61.7%	7.5%
Country	182	69.2%	125	69.1%	0.1%
Blues	188	67.1%	70	52.2%	14.9%
Folk song	96	66.2%	27	56.3%	9.9%
Classicism (Mysliveček)	267	65.8%	98	48.8%	17.0%
Pop	149	65.6%	133	74.3%	8.7%
Baroque	212	65.6%	54	45.4%	20.2%
Traditional jazz	244	65.2%	112	55.7%	9.4%
Funk	164	60.1%	71	55.5%	4.6%
Electro Dance	52	52.0%	41	50.6%	1.4%
Romanticism (Schubert)	129	50.4%	31	28.2%	22.2%
Impressionism	172	50.0%	42	28.0%	22.0%
Romanticism (Dvořák)	236	49.6%	57	22.8%	26.8%
Heavy metal	128	49.2%	89	50.3%	1.1%
Folk	139	48.4%	80	46.8%	1.6%
Electronic music	32	43.8%	34	47.9%	4.1%
Soul	180	43.5%	96	37.6%	5.9%
Classical music of the 1 st half of the 20 th century	140	38.0%	39	21.1%	16.9%
Brass music	39	37.1%	14	31.8%	5.3%
Classicism (Beethoven)	111	27.2%	75	43.1%	15.9%
Disco	66	26.9%	63	32.8%	5.9%
Art rock	74	21.6%	39	17.9%	3.7%
Rock	58	17.7%	72	28.2%	10.5%
Rhythm & Blues	34	9.8%	29	14.1%	4.3%
Spiritual	16	5.5%	6	4.0%	1.5%

Graph 48 – The ability to identify the genres and styles according to a music activity



From the table and graph it is clear that the differences in the correct identification are minimal in the majority of examples. Only in some samples, the difference in identification by the musically active and non-active respondents exceeded 10%. They are samples of classicism – W. A. Mozart (difference 12%), blues (difference 15%), classicism –

J. Mysliveček (difference 17%), romanticism – F. Schubert (difference 22%), impressionism (difference 22%), romanticism – A. Dvořák (difference 27%), baroque (difference 20%), folk song (difference 10%) and classical music of the 1st half of the 20th century (difference 17%). All these samples were better identified by the subfile of the musically active respondents (the yellow colour in the table). As we can see, except for blues and folk song there are examples of AM which expect some knowledge of this area and thus could be better identified by the respondents who are actively interested in music; moreover, these samples are also more preferred by the mentioned respondents. The placement of a Czech folk song is interesting, as the sample is completely different from all others. Although according to preference it was in low places, the musically active respondents identified it better than for example the most preferred style of theirs classicism represented by L. van Beethoven. Also interesting is the fact that the mentioned sample by L. van Beethoven and rock were better identified by the musically non-active listeners: the first sample by 16% safer and the second samples by 11% (the red colour in the table). In the sample of rock, the mentioned results could relate to the fact that it is a middle-of-the-road, commercially entertaining music with which the listeners have bigger experience and also to the fact that this genre was preferred by the musically non-active respondents more.

The best identified music genres and styles by the musically active and non-active respondents are in the following table:

Table 91 – The best identified genres and styles by the musically active and non-active listeners

Musically active			Musically non-active		
Order	Genre or style	Relative frequency	Order	Genre or style	Relative frequency
1.	Reggae	97.6%	1.	Reggae	97.4%
2.	Rock'n'roll	83.5%	2.	Rock'n'roll	84.6%
3.	Musical	81.7%	3.	Free jazz	81.8%
4.	Free jazz	80.9%	4.	Musical	77.1%
5.	Classicism (Mozart)	76.6%	5.	Rap	76.1%
6.	Gospel	73.4%	6.	Gospel	73.5%

In the first positions there were identically reggae, rock'n'roll, musical, free jazz and gospel, in further places in the musically non-active rap, while in the musically active classicism (W. A. Mozart). The given fact shows that there is no a too big difference in the ability to identify between the musically active and musically non -active respondents.

The average values of the ability to identify the heard music by the musically active and non-active respondents are the following:

Table 92 – The average values of the ability to identify the genres and styles according to a music activity

	Active	Non-active
AM	53%	38%
NAM	55%	54%
Total average	55%	50%

The musically active respondents are more successful in identification than the musically non-active, but the whole difference between both subfiles does not reach even 10%. The more significant difference is in AM (15%), probably due to the fact that these respondents have bigger experience with this area of music, they prefer it and devote to it. The minimal difference is in NAM although it is good to note that, as expected, the musically non-active identify it much better than the area of AM. The mentioned results confirm that music activity of the respondents has some influence on the ability to identify the music genres and styles, although not fundamental.

According to the research results it is possible to state that music activity influences the preference of the heard music. The higher values of preference were in the musically active respondents, not only in the case of NAM where the difference between both subfiles of the respondents is 7%, but especially in the case of AM where the difference of average values is 22%. The most preferred music genres in both groups were identically Antonín Dvořák’s romanticism, rock’n’roll and soul.

The influence of a music activity on tolerance was rather small. The total average values of the tolerance towards the heard music differed in both subfiles of the respondents by negligible 7% in favour of the musically active. A slightly bigger difference was in AM where the musically active respondents exceeded the musically non-active by 12%. In NAM, the results of both groups of the respondents were slightly more balanced (difference 9%). The highest tolerance in both subfiles of the respondents was again in Antonín Dvořák’s romanticism, rock’n’roll and Josef Mysliveček’s classicism.

The similar results were also regarding the ability to identify the music genres or styles – they clearly show that music activity of the respondents has some influence on the ability to identify the genres correctly, but not essential influence. Among the best

identified music genres or styles of the music active and non-active was identically reggae, rock'n'roll, musical, free jazz and gospel.

8 The typical listener

The typical respondent of the research became a listener at the age of 25 regardless of their music education and music activity. From the area of NAM, they prefer most rhythmical, energetic and positive rock'n'roll, reggae and soul, while from the area of AM they like Antonín Dvořák's high romanticism. On the other hand, they prefer least electro dance, brass music and electronic music. They identify best the music genres from the area of NAM, as they identify most securely reggae, rock'n'roll and free jazz. They make most mistakes identifying art rock, rhythm & blues and spiritual. It is also interesting that even the preference of the genre by this listener does not guarantee its later correct identification.

8.1 The listener with a compulsory music education

The typical listener who received their music education during a compulsory school attendance has a comparable positive attitude to NAM and AM, however, they prefer most the samples of NA such as rock'n'roll, reggae, rock and soul. Similarly balanced is their tolerance towards AM and NAM. They have the most tolerant attitude to rock'n'roll, rock, music of high romanticism (A. Dvořák), soul and reggae, while they reject most folk song, brass music, electro dance, electronic music and free jazz. They identify correctly almost a half of all genres, however, they are more sure of NAM where they identify reggae, rock'n'roll, pop, rap and gospel best.

8.2 The listener with an extended music education

The typical listener with an extended music education out of the area of a professional music education likes more the samples from the area of AM. Their most favourite genre is romanticism (A. Dvořák), rock'n'roll and soul. They are more tolerant, as expected, also to AM, therefore they have the most tolerant attitude to high classicism (W. A. Mozart), early classicism (J. Mysliveček), high romanticism (A. Dvořák) and rock. They have a negative attitude only to the samples of NAM, among which it is possible to name electro dance, brass music, folk song, hip-hop and electronic music. They identify best reggae, rock'n'roll, free jazz, musical and country.

8.3 The listener with a professional music education

The typical listener who received their education at a professional level has – compared to other listeners – the most positive attitude to AM and NAM, while they prefer AM much more. Among the most popular and tolerated genres or styles of theirs, there are especially

romanticism (A. Dvořák), late classicism (L. van Beethoven) and high classicism (W. A. Mozart). They reject electro dance, electronic music, hip-hop, brass music and free jazz. As for identification of the heard music, they are able to identify more than a half of the examined music genres or styles perfectly, both in AM and NAM. They identify best reggae, high classicism (W. A. Mozart) and rock'n'roll.

8.4 The musically active listener

The typical musically active listener likes romanticism (A. Dvořák), rock'n'roll, soul, late classicism (L. van Beethoven) and early classicism (J. Mysliveček) most. They tolerate both AM and NAM approximately the same, they are most tolerant again to romanticism (A. Dvořák), late classicism (L. van Beethoven), high classicism (W. A. Mozart), rock'n'roll and early classicism (J. Mysliveček). Similar to the listener with a professional music education, they identify correctly almost a half of all music genres or styles, best they identify reggae, rock'n'roll, musical, free jazz and high classicism (W. A. Mozart).

8.5 The musically non-active listener

The typical musically non-active listener prefers most the genres or styles from the area of NAM such as rock'n'roll, rock, soul, romanticism (A. Dvořák) and art rock. Surprisingly, they like both NAM and AM more or less the same. They have a tolerant attitude mostly to rock, further rock'n'roll, romanticism (A. Dvořák), soul and early classicism (J. Mysliveček). The ability to identify the genre is highest in reggae, rock'n'roll, free jazz, musical and rap, as generally they better identify NAM.

Conclusion

From the results of the presented research, it is possible to describe a general model of a university student. This student, regardless of their nationality, music education and music activity, likes best rock'n'roll, romanticism, soul and reggae. These are mostly the genres or styles typical of their energy, general euphony, simple harmony and especially low demands on listeners. The mentioned facts are valid also for romanticism – although it belongs to the area of “classical” music, it is very similar to the other genres and styles from the area of NAM as far as the form is concerned. The least preferred genres for the listener were folk song, electro dance, brass music and electronic music. While the result was expected in the case of brass music and folk song, as it is music typical of the Czech music culture, the negative evaluation of rap, hip-hop, electro dance and electronic music was interesting – the mentioned compositions, based mainly on the principle of music processed on the computer, were – similarly to the most preferred genres – also energetic and rhythmical, but compared to the most preferred genres they might have seemed too monotonous to the listener.

The model listener further does not mind – in majority of the cases – any of the music styles or genres from AM or NAM; they are similarly tolerant towards them. Nevertheless, it is interesting that they have great difficulties identifying the individual music genres of the heard music, both from the area of AM and NAM. Not even the preference of a certain music genre or style is the guarantee that the listener will identify it later correctly. They identify best reggae, rock'n'roll, free jazz and musical, while they make most mistakes identifying art rock, rhythm & blues and spiritual. Further it was found that music preferences, tolerance towards the music genres or styles and the ability to identify them are influenced by a music activity of the listener. Nevertheless, it is not a significant influence – the bigger differences were only in the samples from the area of AM where the musically active listeners achieved unequivocally higher values. The influence of a music education of the respondents on music preferences was confirmed: the higher the music education of the listeners, the more they liked the music, especially from the area of AM.

It is possible to summarize that the amount of the previous experience with a certain type of music is proportional to its positive evaluation. Although there was not an equivocal preference or rejection of all music genres, AM again was preferred more, especially by the respondents who were in touch with this kind of music also after finishing a compulsory music education. The average listener does not refuse and similarly does not accept all from

the music genres of both areas of music. Generally we can state that again – this time in the international selective file – the results of the mentioned research project confirm the results of the previous researches conducted in last years and the mentioned long-term trends of their partial conclusions.

Summary

The monograph presents and theoretically reflects on the results of the music-empiric research MUNI/A/0818/2013 which was conducted by a research team of the *Department of Music Education at the Faculty of Education at Masaryk University* and which investigated music preferences of the university students in all member countries of the *International Society for Music Education*, an international organization dealing with music education. Like in the previous years, a completely new technique of music-empiric research was used, which again confirmed the possibility of using *CAPI (Computer Assisted Personal Interviewing)* in combination with a sound questionnaire in music sociology. The advantage of data collecting and evaluation using this instrument was again its quickness, quick reactions to changes, an easy distribution among the respondents and the low costs of the research running, while the disadvantage was the risk of a low return which could not be practically influenced by the research team or the researcher.

The total average preference of the respondents was 42%, while the samples from AM had a higher degree of preference than the samples from NAM. The most preferred music genres or styles was rock'n'roll (68%), A. Dvořák's romanticism (66%) and soul (61%). The least preferred were electro dance (17%), brass music (14%) and electronic music (13%). On average, 81% of the respondents of the selective file had a tolerant attitude to the heard music, while the difference between average tolerance of AM and NAM was up to 10%. The most tolerated music genres or styles by the respondents were the sample of A. Dvořák's romanticism (96%), rock (95%) and rock'n'roll (95%). The least tolerated were folk song (58%), brass music (53%) and electro dance (44%).

The respondents of the selective file identified most securely the music genres reggae (93%), rock'n'roll (80%), free jazz (73%) and country (72%), while the highest number of wrong answers were in case of art rock, rhythm & blues and spiritual (18% and fewer correct answers). The total average correct identification was 47%, while slightly higher success rate was in NAM.

According to the foregoing results, it is possible to state that the music preference of the respondents has some influence on the ability to correctly identify the music genres and styles – however, it is not a significant influence. Likewise, the average values of the ability to identify in the preferring respondents and the respondents of the whole selective file were balanced in the area of both AM and NAM, as the difference between them was not higher than statistically significant 10%.

The results of the research definitely confirmed that a music education of the respondents influences music preferences, as the higher the education in the respondents of the selective file, the more positive attitude of theirs to the heard music. The more significant difference in the average positive attitude according to a music education was especially in the area of AM where the evaluation range between the highest and lowest value was 36%, in favour of the respondents with a professional music education. There were some difference in the placement of the genres and styles according to a music education of the respondents. While in the subfile of the respondents with a compulsory music education there were the samples representing undemanding music with a positive mood and distinctive rhythm in the foreground, in the respondents with an extended and professional music education there were more demanding samples in the foreground. Nevertheless, all subfiles agreed on the most favourite genre which was romanticism represented by Antonín Dvořák.

The average values of tolerance in individual subfiles according to a music education were comparable. The bigger differences in tolerance of individual subfiles was apparent again only in the area of AM where the respondents with a professional music education were most tolerant. The most tolerated music genre by the respondents with a compulsory music education was rock'n'roll, by the respondents with an extended music education and professional music education it was romanticism by Antonín Dvořák. The most negatively valued music genre for all the subfiles was electro dance.

Further we found out that the received music education has a small influence on the ability to correctly identify the heard music as the total difference between the respondents with a compulsory and professional music education was up to 10%. While in NAM the difference in the correct identification among individual subfiles was small, in AM the evaluation range reached 29%. The best identified music genres by all the respondents across a music education were reggae and rock'n'roll.

According to the research results it is possible to state that music activity influences the preference of the heard music. The higher values of preference were in the musically active respondents, not only in the case of NAM where the difference between both subfiles of the respondents is 7%, but especially in the case of AM where the difference of average values is 22%. The most preferred music genres in both groups were identically Antonín Dvořák's romanticism, rock'n'roll and soul.

The influence of a music activity on tolerance was rather small. The total average values of the tolerance towards the heard music differed in both subfiles of the respondents by negligible 7% in favour of the musically active. A slightly bigger difference was in AM where

the musically active respondents exceeded the musically non-active by 12%. In NAM, the results of both groups of the respondents were slightly more balanced (difference 9%). The highest tolerance in both subfiles of the respondents was again in Antonín Dvořák's romanticism, rock'n'roll and Josef Mysliveček's classicism.

The similar results were also regarding the ability to identify the music genres or styles – they clearly show that music activity of the respondents has some influence on the ability to identify the genres correctly, but not essential influence. Among the best identified music genres or styles of the music active and non-active was identically reggae, rock'n'roll, musical, free jazz and gospel.

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List of Abbreviations

AM – artistic music (classical music)

CAPI – Computer Assisted Personal Interviewing

CR – The Czech Republic

EAS – European Association for Music in Schools

EU – The European Union

NAM – non-artistic music (traditional folk music, jazz and pop-music)

VBA – Visual Basic for Application

Appendixes

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The Order of Music Examples in Electronic Audio Questionnaire

01 Bob Dylan – Like A Rolling Stone	Rock
02 Haddaway – What is Love	Disco
03 Jean Michel Jarre – Magnetic Fields 2	Electronic music
04 Antonín Dvořák – Symphony No. 9	Romanticism
05 Chuck Berry – Johnny B. Goode	Rock'n'roll
06 Louis Armstrong – When The Saints Go Marching In	Traditional jazz
07 Cypress Hill – Insane In The Brain	Hip-hop
08 B.B. King – Gambler's Blues	Blues
09 Josef Mysliveček – Oratorio Abraham and Isaac	Classicism
10 Eminem – Real Slim Shady	Rap
11 Spirituál kvintet – Za svou pravdou stát	Spiritual
12 Luboš Holý – Vy páni zemani	Folk song
13 Bob Marley – One Love	Reggae
14 Ludwig van Beethoven – Egmont	Classicism
15 Pink Floyd – Money	Art rock
16 Muddy Waters – Hoochie Coochie Man	Rhythm & Blues (R&B)
17 Moravanka – Nedaleko od Trenčína	Brass music
18 Claude Debussy – La mer	Impressionism
19 Johnny Cash – Folsom Prison Blues	Country
20 Dead Can Dance – Radharc	World music

21 Franz Schubert – Die Schöne Müllerin	Romanticism
22 DJ Tiesto – Maximal Crazy	Electro dance
23 Black Sabbath – Neon Knights	Heavy metal
24 Leoš Janáček – 2 nd String Quartet “The Intimate Letters”	1 st half of the 20 th century
25 Madonna – Hung Up	Pop
26 James Brown – Don’t Stop The Funk	Funk
27 Aretha Franklin – Respect	Soul
28 Leonard Bernstein – West Side Story (Tonight)	Musical
29 Jan Dismas Zelenka – Requiem	Baroque
30 Jan Nedvĕd – Na kameni kámen	Folk
31 Ornette Coleman – Macho Woman	Free jazz
32 The Edwin Hawkins Singers – Oh, Happy Day	Gospel
33 Wolfgang Amadeus Mozart – Symphony "Jupiter"	Classicism

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Example of Used Electronical Questionnaire



Welcome



Dear friends, colleagues and students,

the Department of Music at the Faculty of Education, Masaryk University (Brno, Czech Republic) is doing a research into music preferences of students in the EU countries. This research is being carried out this year within a longitudinal research at our Department. A similar research project was conducted in the Czech Republic in 2012. It aims to capture students' relationship to classical music and pop music. Therefore we would like to ask you to complete this questionnaire. We do not want to bore you with a tedious ticking of boxes, instead you will spend half an hour listening to pleasant music. At the same time we would be truly grateful if you could send the questionnaire to all your friends and colleagues not only at your universities and colleges but also to students at other schools you are in touch with through social networks.

We would like to thank you for your contribution which will help us to collect representative data on the relationship of young people to music in the EU. The data will be subsequently available on our web site. Enjoy the music.

Research team at the
Department of Music, Faculty of Education, Masaryk University
Brno, Czech Republic

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Music Questionnaire

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Instructions

Please, read the following instructions carefully:

- Play the test listening in mp3 format to make sure you will hear the following music extracts which you will be allowed to listen to only once.
- Play listening no. 1.
- After the listening mark your opinion on a 3-point scale
I like to listen to – I do not mind listening to – I dislike listening to.
- In the styles and genres table mark where the music you have just listened to belongs (you can also add any other style or genre which is not listed).
- Having completed all the data, move on to extract no. 2. There are 33 listening extracts altogether.
- Listening to all the extracts and completing all the data should not take longer than 35 – 40 minutes.
- Thank you for your interest and time you spent completing the questionnaire.

[CONTINUE](#)

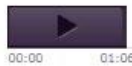
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Extract no. 1

Tip - If the play button stops working suddenly after several extracts, please refresh the page (by clicking on the F5 or the Refresh or Reload button).



This is a style or genre:

I like to listen to I do not mind listening to I dislike listening to

In my opinion it is:

- | | |
|---|---|
| <input type="radio"/> Baroque | <input type="radio"/> Heavy metal |
| <input type="radio"/> Classicism | <input type="radio"/> Hip-hop |
| <input type="radio"/> Romanticism | <input type="radio"/> (National) folk song |
| <input type="radio"/> Impressionism | <input type="radio"/> Musical |
| <input type="radio"/> Art rock | <input type="radio"/> Pop |
| <input type="radio"/> Blues | <input type="radio"/> Rap |
| <input type="radio"/> Country/Bluegrass | <input type="radio"/> Raggae |
| <input type="radio"/> Brass music | <input type="radio"/> Rhythm & Blues (R&B) |
| <input type="radio"/> Disco music | <input type="radio"/> Rock |
| <input type="radio"/> Electro Dance | <input type="radio"/> Rock'n'roll |
| <input type="radio"/> Electronic music | <input type="radio"/> Soul |
| <input type="radio"/> Folk music | <input type="radio"/> Spiritual |
| <input type="radio"/> Free jazz | <input type="radio"/> Traditional jazz |
| <input type="radio"/> Funk | <input type="radio"/> World music |
| <input type="radio"/> Gospel | <input type="radio"/> I do not know, I cannot tell |
| <input type="radio"/> Classical music of the first half of the 20th century | <input type="radio"/> Other - complete <input type="text"/> |

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Mini questionnaire

Na úplný závěr Vás žádáme o doplnění informací o Vašem věku, pohlaví, škole, na níž studujete, hudebním vzdělání, hudebních aktivitách a státu, v němž žijete.

Your sex, age, country (mark and complete):

sex: male female

age: years of age

country where I live

I study at

- university, college
- a different type of school
- I do not study

Your education in music

- Compulsory music classes taught as part of the primary and secondary school curriculum
- Further education in music but not professional
- Professional education in music aimed at active performance, theoretical reflection of music or teaching practice

Your music activities

- I am not active in music
- I am active in music (I play a musical instrument, I am a member of an ensemble, group, orchestra, choir – I am a musician, a singer, an actor, a dancer, other music activities, for example composing music)

Research on the Musical Preferences of University Students in Member Countries of the ISME

doc. PhDr. Bedřich Crha, CSc., Mgr. Radka Binderová, Mgr. Šárka Vaňková, PhDr. Marek Sedláček, Ph.D.

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