

DOI: 10.4312/mz.52.1.189-205

Barbara Sicherl Kafol, Olga Denac, Jerneja Žnidaršič

Pedagoška fakulteta, Univerza v Ljubljani
 Pedagoška fakulteta, Univerza v Mariboru
 Faculty of Education, University of Ljubljana
 Faculty of Education, University of Maribor

Interest of Slovene Students in Listening to Various Musical Genres

Interes slovenskih študentov za poslušanje različnih glasbenih zvrsti

Prejeto: 13. oktober 2015
 Sprejeto: 7. december 2015

Received: 13th October 2015
 Accepted: 7th December 2015

Ključne besede: poslušanje glasbe, mladi, glasbene zvrsti

Keywords: Listening to music, young person, musical genres

IZVLEČEK

ABSTRACT

Cilj raziskave je bil ugotoviti, katere glasbene zvrsti so najljubše mladim, zakaj poslušajo določene zvrsti in katere zvrsti so poslušali v otroštvu skupaj s starši. Rezultati kažejo, da so njihove najljubše glasbene zvrsti pop, rock, RnB in narodnozabavna glasba. Rezultati potrjujejo vpliv poslušanja glasbenih zvrsti v otroštvu skupaj s starši na priljubljenost poslušanja zvrsti pri študentih.

The aim of the study was to find out which musical genres are young people's favourite, why they listen to those specific genres and which genres they used to listen to in their childhood together with their parents. The results show that most students's favourite genres are pop, rock, RnB and popular folk music. The results confirm that the choice of genres listened to together with parents during childhood affects musical preferences of students.

1. Introduction

Music has a considerable role in holistic formation of personality and development of creative potentials. If we want to understand, comprehend and experience music, listening to it is an important activity. The process of listening is connected to physiological and psychological characteristics and their level of development. The interest of a young person in listening to various musical genres is greatly influenced by family, education, media, peers and developmental characteristics of the individual.

With musical preferences we refer to an individual prioritising certain activities and contents in music. "Musical taste is an elaborated system of musical convictions which allows us to comprehend, evaluate and treat the objects of our experience in a certain way. These three components, which we usually take into account when researching viewpoints, do not depend on each other and cannot be separated from emotional evaluation of individual musical elements."¹ Russel² states that stable long-term preferences for a certain musical genre, composer or performer represent musical taste of an individual. Musical preferences and musical taste were the subject of research by numerous authors of whom each formulated their own set of definitions of the factors that influence the taste and preferences of an individual most decisively. The model directly linked to identifying musical preferences was developed by LeBlanc³ who found that the most influential factors are external, namely: musical and cultural environments which include family, the media, groups of peers.

2. Musical preference and factors of family influence

The level to which the interest in musical activities is expressed and the level of development of musical abilities are connected with the first musical experience a child acquires in the family environment. Therefore, it is important that a child is offered heterogeneous musical experience as early as in the pre-school period and that we help him develop a positive attitude towards music. According to Schäfer and Sedlmeier,⁴ parents play a key role in the musical development of their children. In a study which involved first-year students of primary education, Temmerman⁵ concludes that musical experience acquired during childhood largely influences a person's attitude towards music later on in their lives. Furthermore, Cass-Beggs⁶ states that positive musical experience in the early age influences the development of musical interest later on, while Gordon⁷ claims that, from early childhood on, a stimulating family environment can influence the development of musical capabilities through individual contact with the child, and that musical education of the parents is one of the most important factors in the child's musical development. Similarly, Mehr⁸ reports that the frequency of parental song in childhood significantly predicted parents' later music behaviors with

1 Helga de la Motte- Haber, *Psihologija glasbe* (Ljubljana: DZS, 1990), 130.

2 Philip A. Russell, "Musical taste and society," in *The social psychology of music*, eds. David J. Hargreaves & Adrian C. North (US, New York: Oxford University Press, 1997), 142-158.

3 Albert LeBlanc, "An interactive theory of music preference," *Journal of Music Therapy*, no. 19 (1982): 28-45.

4 Albert LeBlanc, Young C. Jin, Lelouda Stamou, Jan McCrary, "Effect of age, country, and gender on music listening preferences," *Bulletin of the Council for Research in Music Education*, no. 141 (1999): 72-79.

5 Albert Le Blanc, Wendy Sims, Carolyn Siivola, Mary Obert, "Music style preferences of different age listeners," *Journal of Research in Music Education*, no. 44 (1996): 49-59.

6 Thomas Schäfer, Peter Sedlmeier, "From the functions of music to music preference," *Psychology of Music*, no. 37 (2009): 279-300.

7 Nita Temmerman, "School music experiences: how do they rate?," *Research Studies in Music Education*, no. 1 (1993): 59-65.

8 Barbara Cass-Beggs, "How music is first introduced": *Proceedings of the 19th World Conference of the International Society for Music Education in Helsinki* (1990): 4-12.

9 Edwin E. Gordon, *A Music Learning Theory for Newborn and Young Children* (Chicago: GIA Publications, 1990).

10 Samuel A. Mehr, "Music in the Home: New Evidence for an Intergenerational Link," *Journal of Research in Music Education*, no. 4 (2014): 1-11.

their own children, adjusting for other aspects of the early artistic environment. Parents reported high frequencies of music activities in the home, with most parents singing or playing recorded music to their children on a daily basis.

According to de la Motte Haber,⁹ primary musical socialisation takes place in connection with a number of factors, such as the presence or absence of music at home and its use. Such socialisation does not determine taste, however, it sets the basis for it. On the other hand, when studying secondary socialisation, questions about the role of a broader set of factors and actors, which LeBlanc¹⁰ attributes to the first level, are important. This is the social network of friends, peers, the media, etc. One of the crucial factors of secondary socialisation is also the school where music education has an important impact on a balanced development of students in the social and other learning areas¹¹.

3. Musical preference and factors of media influence

With the occurrence of electronic media, music spread into every corner of our lives. Young people are particularly exposed, with music having a strong impact on them. The music market offers a great variety of music: quality, artistic music on one hand, as well as low quality, hence trivial on the other. It is a fact that popular music largely prevails in the media. Even public places, such as coffee shops, shops, buses, trains, waiting rooms, offices, usually use it as background music. The plethora of music offer would require from an individual a critical approach to music, offered by the media. The latter dictate musical trends which are difficult to avoid. Thus, today young people subject their taste to the one momentarily determined by the huge show industry, more so than they used to in the past. The music industry targets their attentive, yet passive, relaxed and uncritical acceptance. It sticks to the winning formula of releasing familiar hits, produced according to the same model. The influence of the media is particularly obvious when it comes to the selection of music, as, in adolescence, involvement in music (popular music in particular) is more intense than involvement in any other area, offered by the media.¹²

4. Musical preference and factors of the developmental characteristics

In young people, inclination for music is also determined by psychological development. Adolescence can be marked by turbulent and intense emotions with surprising affects or long-lasting emotional states which do not always correspond with the objective

9 Motte-Haber, *Psihologija glasbe*, 130.

10 LeBlanc as cited in Juul Mulder, Tom F. TerBogt, Quinten A. W. Rašajmakers, Saoirse N. Gabhainn and Paul Sikkema, "From death metal to R'n'B? Consistency of music preferences among Dutch adolescents and young adults", *Psychology of Music*, no. 38 (2010): 67-83.

11 Vlasta Hus, "The integration of the subject environmental studies with other subjects: The teachers' views," in *Innovation and creativity in education, Procedia - Social and Behavioral Sciences*, 2, ed. H. Uzunboylu (2010): 5078-5083.

12 Mark Tarrant, Adrian C. North, David J. Hargeaves, "English and American Adolescent's Reasons for Listening to Music," *Psychology of Music*, no. 28 (2000): 166-173.

reality. Saarikallio in Erkkilä¹³, Finland, studied the impact of music on the mood of young people. The purpose of their research was to explore and theoretically explain the role of music in regulating a young person's mood. The analysis of results was based on a model that describes regulation of mood with musical activities as the process of fulfilling a young person's personal needs. They discovered that mood regulation is influenced not only by the situation that the young person is in, but also by their personality structure, experience, gender and age. Young people did not choose dance, singing or listening to music with a specific goal in mind, but rather on the basis of their momentary mood.¹⁴

Musical preferences are related to different aspects of personality.¹⁵ In a study of Japanese students, Brown¹⁶ found significant associations between personality dimension of openness facets (aesthetic appreciation, inquisitiveness, creativity, unconventionality) and Reflective music (classical, gospel, jazz, opera and enka). All Reflective genres were associated with aesthetic appreciation. Classical genre was associated with aesthetic appreciation and inquisitiveness, jazz was associated with aesthetic appreciation, creativity and unconventionality, opera was associated with creativity, while extraversion was associated with the preference for Energetic genres (rap/hip-hop and reggae). According to Brown,¹⁷ mood regulation is "clearly related to music listening choices and may be the primary function of music."

The results of a study conducted by North and Hargreaves¹⁸ showed that the interest in listening to certain genres differs with age, i.e. different age groups have different preferences: while younger adolescents prefer pop, older adolescents also like jazz and classical music. However, preference for music in general does not appear to decrease during adolescence, adulthood or old age.¹⁹ As a general rule, children express interest in all types of music, while adolescents favour popular genres.²⁰ Late adolescence is believed to be the period when an individual's musical preferences, connected with the development of aesthetic, ideological and other values, stabilise.

5. The Study

Research Objectives and Research Questions

The objective of the research was to identify students' interest in listening to various musical genres. We were interested in which genres the students like most. Looking

13 Suvi Saarikallio, Jakko Erkkilä, "The role of music in adolescent's mood regulation," *Psychology of Music*, no. 35 (2007): 88–109.

14 Ibid.

15 Robert A. Brown, "Music preferences and personality among Japanese university students," *International Journal of Psychology*, no. 47, (4) (2012): 259–268.

16 Ibid.

17 Ibid. p. 266

18 Adrian C. North, David J. Hargreaves, *The social and applied psychology of music* (Oxford: Oxford University Press, 2008).

19 Ibid.

20 Ruth V. Brittin, "Children's preference for sequenced accompaniments: The influence of style and perceived tempo," *Journal of Research in Music Education*, no. 48 (2000): 237–248.

John M. Geringer, Solis A. Guerra, "Preferences of 5th-grade children in Mexico and the United States for school and non-school music excerpts," *Bulletin of the Council for Research in Music Education*, no. 153/154 (2002): 12–17.

into different factors which influence the development of a young person's attitude towards music, we focused on the following research questions:

Which is the students' favourite musical genre?

Why is the chosen genre their favourite?

Which genre the students used to listen to together with their parents when they were children?

In relation with the research questions, we examined the existence of differences according to study programmes (preschool education, primary education, natural science study programmes, social science study programmes). We were also interested in how listening to certain genres together with parents during childhood influenced the popularity of individual genres in students.

Research Sample

The study involved full-time third year students (aged 20 to 21) from three Slovene universities (University of Maribor, University of Ljubljana, University of Primorska). Among those students who completed the questionnaire (n=552), there were *students of pre-school education* (n=128), *primary education* (n=189), *natural sciences* (n=98) and *social sciences* (n=137). The captured convenience sample of students is defined at the level of inferential statistics as simple accidental sample from a hypothetical population.

Before engaging in the study we carried out a survey among students of various study courses. They were asked to write down the genres they know best, together with examples of musical pieces²¹. The analysis showed that students know well 13 mu-

21 Some of the examples, listed by students:

Pop: Adele - When we were young, Hello; Alya - A veš; Jennifer Lopez - Carino; John Legend - All of me; Justin Bieber - What do you mean, Love Yourself; Lady Gaga - Poker face, Paparazzi, Alejandro; Leona Lewis - Bleeding Love; Madonna - La Isla Bonita, Frozen, Like a Prayer; Maroon 5 - Sugar; Michael Jackson - Black or White, Man in the mirror, Beat it; Shakira - Hips Don't Lie etc. *Rock*: Aerosmith - Crazy, I Don't Want to Miss a Thing; Arctic Monkeys - 505; Big foot mama - Črn tulipan, Nisem več s tabo; Blink-182 - All the small things; Bon Jovi - Livin' on a Prayer, It's my life; Bryan Adams - Summer of 69; Guns N' Roses - Sweet Child O'Mine, November rain; Nazareth - Hair of the dog; Nirvana - Smells like teen spirit; Pink Floyd - Education, Another brick in the wall etc. *RnB*: Alicia Keys - No one; Beyonce - Love on top, If I were a boy, Hello, Best Thing I Never Had, 7/11, Irreplaceable; Black eyed peas - Where is the love; Blackstreet - No diggity; Cris Brown - Little more, With you; Drake - Hotline bling; John Legend - All of Me; Justin Timberlake - What Goes Around ... Comes Around; Kelly - I wish; Major Lazer - Light it up; Mariah Carey - Without you etc.

Raggae: Bob Marley - Sun is shining, No woman no cry, One love, Buffalo soldier, Natural mystic, Three little birds; Denis Brown - A true; DJ Sonki - Trompetta; Inner Circle - Bad boys; Jimmy Cliff - You can get it if you really want, I can see clearly now; Mega Banton - Sound Boy Killing; Peter Tosh - Legalize it; Owen Gray - When I need you; Raggalution - Natural; Winston Rodney - Slavery days, Happy day etc. *Rap*: Eminem - Not Afraid, Lose Yourself, Stan, Beautiful, Till I collapse, The Real Slim Shady, When I'm gone, Rap God, Mockingbird; Dr. Dre - I need a doctor; Ice Cube - No vaseline; Jay-Z - 99 problems; Klemen Klemen - Ženske, komad za ljubice; Murat&Jose - Muzičarji, Od ljudi za ljudi; Nipke - Všeč tko k je; Trkaj - Pleš, Maš me, mam te, Svet je moj, Hej ti etc. *Metal*: AC/DC - Thunderstruck; Black Sabbath - Paranoid; Evanescence - Bring me to life; Cris Bay - Freedom call; Dead by April - As a Butterfly; Iron Maiden - Dance of death, Fear of the Dark, The Trooper, Run to the hills; Jan Thore Grefstad - Saint Deamon; Machine Head - Halo; Metallica - Turn the page, Wiskey in the jar, Master of puppets, Unforgiven, Enter; Michael Kiske - Ex halloween; Motorhead - Ace of spades etc. *Punk*: Blink 182 - All the small things; Caleb Healey - The paper Guns; Fall out boy - Centuries; Generation x - Dancing with myself; Green day - American Idiot, Know your Enemy, Boulevard of broken dreams, Wake me up when September ends; Grupa 92 - Od šestih do dveh; Good Riddance - Mother superior; Good Charlotte - I just wanna live; Joy division - She's lost control; Niet - Vijolice, Lep dan za smrt; Pankrti - Ljubljana je bulana, Lepi in prazni; Sum 41 - Best of me; Stung out - Twisted by design etc.

Techno/House: Avicii - Levels, Wake me up, Waiting for love; Armin Van Buuren - This is What it Feels Like; Benny Benassi - Satisfaction; Calabria - Drunken Monkey; Calvin Harris - Summer, I Need Your Love; Cascada - Miracle; Cassius - Feeling for

sical genres: Pop, Rock, Reggae, Rap, Metal, Punk, Techno/Hous, RnB, Jazz, Classical, Turbo-folk, Popular Folk Music, Folk Music. These were included in the questionnaire used in the study.

Data Gathering Procedure

Data were collected on the basis of a questionnaire, in which students had to rank musical genres according to their preferences from 1 (their favourite genre) to 13 (their least favourite), explain the reasons for listening to their favourite genre and write down which genres they listened to as children together with their parents.

It was designed in line with the following measuring characteristics:

Validity is based on rational judgement of a sample questionnaire by experts for the content and form (advisers for arts at the Education Institute) as well as its pre-test use.

Reliability was provided for with exact instructions, single meaning specific questions and

comparison of answers with questions with related content.

Objectivity in the data collection phase relies on the use of electronic interviewing, while in the evaluation phase on reading the answers without any subjective interference.

Data Processing Procedures

The data were processed at a descriptive and inferential level. We used frequency distributions (f , $f\%$), mean ratings (\bar{x}) and mean ranks (\bar{R}) as well as non-parametric tests (χ^2 test, Kruskal-Wallis test).

You; David Guetta – Love is gone, Titanium, When love takes over, Seek bromance; Deadmau5 – Chill mix; DJ Umek – Posing as me, Carbon Occasions; DJ Tiesto – Red lights etc.

Jazz: Aretha Franklin – Somewhere over the rainbow; Billie Holiday – Strange Fruit; Diana Krall – Cry me a river; Ella Fitzgerald – Dream a little dream of me; Frank Sinatra – I've got you under my skin, New York, Fly Me To The Moon, Strangers in the Night; John Coltrane – My favorite things; Louis Armstrong – Hello brother, What a Wonderful World, Swing That Music, Dream a little dream of me; Miles Davis – So what, Kind of blue, A day in paris, Blue in green; Natalie Cole – Inseparable; Nina Strnad – Ne prižigaj luči v temi; Ray Charles – Hit the Road Jack, Mess around etc. *Classical*: L. v. Beethoven – 5. simfonija, 9. simfonija, Fur Elise, Sonata v mesečini; J. S. Bach – Toccata in fuga v d-molu; F. Chopin – Nocturno op.9 št.2, Pomladni valček; P. I. Čajkovski – Labodje jezero; C. Debussy – Clair de la Lune; E. Grieg – Jutro; W. A. Mozart – Alla turca, Mala nočna glasba, Requiem; B. Smetana – Vltava; C. Orff – Carmina Burana; M. Ravel – Bolero; S. Rahmaninov – Concert za klavir št. 3; C. Saint Seans – Živalski karneval; J. Strauss – Radetzky March, Na lepi modri Donavi; A. Vivaldi – Štirje letni časi etc. *Turbo-folk*: Anabela – Kafana na Balkanu; Atomik Harmonik – Turbo polka, Brizgalna brizga, Zavriskaj na ves glas, Lep sončen dan, Toni je pa ribo ujel; Ceca Veličković – Turbulentno, Beograd, Poziv; Dragana Mirković – Nisam ni metar od tebe; Lepa Brena – Luda za tobom, Hajde da se volimo; Mile Kitić – Kilo dole kilo gore, Svi su tu a tebe nema; Milica Todorović – Moje zlato; Neda Ukraden – Na balkanu; Sandra Afrika – Neko će mi nočas; Seka Aleksić – Aspirin; Turbo angels – S tabo grem v gmajno etc.

Popular Folk Music: Alenka Kozolc – Nocoj, pa oh, nocoj; Avseniki – Na Golic; Beoga – Prelude Polkas; Eva Hren – Venci Velji; Gadi – Malo, malo še; Katalena – Enci benci, Jabuko, Rad imel bi jabuko, Lisica; Modrijani – Moja, Ti moja rožica; Navihanke – Mora biti moj; Prifarski muzikanti – Fse kaj lazi mi; Tomaž Domicelj – Slovenskega naroda sin etc. *Folk music*: Ena ptička priletela; Čuk se je oženil; Fse kaj lazi; Jaz pa grem na zeleno travco; Kje so tiste stezice; Lepa Anka kolo vodi; Mrzel veter; Na planincih; Ob bistem potoku; Pleši, pleši črni kos; Ptičja svadba; Rezjankica; Roža na vrtu; Sijaj, sijaj sončece; Trzin'ka; Zeleni Jurij; Vse tičice lepo pojo etc.

Results and Interpretation

Which is the students' favourite musical genre?

Musical Genres	
Pop	3.9928
Rock	4.5870
RnB	6.2971
Popular Folk Music	6.8732
Turbo-folk	6.9130
Classical	6.9873
Jazz	7.2192
Reggae	7.2428
Rap	7.3514
Folk Music	7.7862
Metal	8.1938
Punk	8.6141
Techno, House	8.8877

Table 1. Popularity of individual genres with students.

As it is seen from the table, students prefer pop and rock over RnB, popular folk music, turbo-folk and classical music. They are less interested in jazz reggae and folk music. The least popular with our students were metal, punk and techno/house. Foreign research²² also ranks pop and rock among the most popular musical genres. Moreover, comparable Slovene research²³ confirm that pop and rock are the top favourite genres. The results of a study by Bunič,²⁴ in which she included 255 students from the Faculty of Medicine, Faculty of Architecture, Faculty of Economics and Faculty of Arts, University of Ljubljana, are very similar. Students ranked rock, film music, pop, classical music and alternative rock as the top five most popular genres. However, there is a difference in the ranking of popular folk music. While students, participating in our study ranked popular folk music as the fourth most popular, in the study by Bunič²⁵ this genre ranked last. We can presume that the choice of study programme was one of the factors contributing to this, since the participants in our study were all students of pedagogical programmes, while the majority of those in the study by Bunič attended courses at the Faculty of Medicine, Faculty of Architecture and Faculty of Economics,

22 North, Hargreaves, *The social and applied psychology of music*. Schäfer, Sedlmeier, "From the functions of music to music preference," 279 – 300.

Juul Mulder, Tom F. TerBogt, Quinten A. W. Rašajmakers, Saoirse N. Gabhainnín, Paul Sikkema, "From death metal to R'n'B? Consistency of music preferences among Dutch adolescents and young adults," *Psychology of Music*, no. 38 (2010): 67–83.

23 *Analysis of the situation in the field of music education*, 2001, [Analiza stanja na področju glasbene umetnosti], accessed, 15 November, 2015, http://www.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/Zakonodaja/Analiza_stanja/03.pdf.

24 Sara Bunič, *Glasbeni okus in glasbene preference študentov ljubljanskih fakultet*. Univerza v Ljubljani: Akademija za glasbo. [Musical taste and music preferences of students of the Ljubljana faculties. (University of Ljubljana: Academy of Music, 2013).

25 Ibid.

University of Ljubljana. In terms of study programmes, there are no statistically typical differences in the popularity of the following genres: RnB, reggae, rap, turbo folk, jazz, classical music, popular folk music, pop. On the other hand, there are statistically significant differences in other musical genres:

- Rock is the most popular with students of natural sciences, followed by students of social sciences and primary education, and the least popular with students of pre-school education ($\chi^2 = 13.237$, $g = 3$, $P = 0.004$).
- Metal is the most popular with students of pre-school education, followed by students of primary education and natural sciences, and the least popular with students of social sciences ($\chi^2 = 23.235$, $g = 3$, $P = 0.000$).
- The biggest interest in techno/house was expressed by students of social sciences and natural sciences, less by students of primary education and the least by pre-school education students ($\chi^2 = 7.788$, $g = 3$, $P = 0.051$).
- The biggest interest in punk was expressed by students of social sciences, followed by students of natural sciences and primary education, the least interested in this genre being pre-school education students ($\chi^2 = 17.118$, $g = 3$, $P = 0.001$).
- Folk music is the most popular among students of pre-school education and primary education, less among students of natural sciences and the least among those of social sciences ($\chi^2 = 20.908$, $g = 3$, $P = 0.000$).

Statistically significant differences show that students of different study courses express different levels of interest in individual musical genres. The findings indicate that educational process and the choice of study course are among the factors influencing music preferences of an individual. However, this needs to be confirmed by further research.

Why is the chosen genre their favourite?

Reasons for listening	Answers		NO	
	f	f %	f	f %
Because I like it personally	515	93.3	37	6.7
Because it is popular	62	11.2	490	88.8
Because my friends listen to it	18	3.3	534	96.7
Because I am bored	16	2.9	536	97.1
Because I am lonely	5	0.9	547	99.1
For fun	361	65.4	191	34.6
Because it helps solve my problems	60	10.9	492	89.1
Because it encourages me to think about the structure of a musical work, the performers, etc.	133	24.1	419	75.9
Because it relaxes me	300	54.3	252	45.7

Table 2. The number (f) and structural percentage (f %) of students listening to their favourite genre according to the reasons for listening to it.

As it is evident from the table, most students listen to a certain type of music, because they personally like it, because it is fun and relaxes them. This means that the *emotional function* of music prevails. Students listen to music, because it makes them feel well. Only a few students pointed out the usefulness of music for establishing connections with peers and the society, i.e. the social function of music. However, one quarter of participants did point out the cognitive function of music, involving rational or intellectual approach to listening, with the listener focusing either on the musical structure of the piece, or on the interpretation and performance itself.

In their study, Tarrant, North in Hargeaves²⁶ were asking themselves about the young peoples' reasons for listening to music. The study involved British and American youngsters. The results showed that there were no significant differences in their answers. The majority of youngsters listened to music with a certain reason, e.g.: they are bored, they are lonely, they want to create an impression, for fun, to create a pleasant atmosphere. In other words, the reasons cluster around identity and mood regulation factors.²⁷ Schäfer in Sedlmeier²⁸ confirmed that the functions of music and the ways it is used are important for establishing musical preferences, even though they do not always represent the reasons for listening to music. They established why followers of certain musical genres listen to that particular music: jazz, blues, swing and classical music, because it offers them artistic intellectual stimulation; electronic music, trance, techno, dance and house because they stimulate good mood; rock, punk, metal to express their identity and values and also because they find the artistic aspect of those genres important; hip-hop, rap and reggae, because this music fills them with energy and helps them understand their own sensations and thoughts; pop, soul, R'n'B and gospel offer opportunity to extend the social network and to identify oneself with the performers; country, folk, rock'n'roll stimulate good mood and help understand oneself, one's thoughts and sensations. In a different study, which involved 236 participants, they found that musical preferences are strongly influenced by the cognitive functions of music and by physiological reactions of an individual to the music listened to.²⁹

In terms of the chosen study course, statistically typical differences occur only with two answers, namely, that students have fun listening to music ($\chi^2 = 13.547$, $g = 3$, $P = 0.004$) and that music stimulates their thinking ($\chi^2 = 8.536$, $g = 3$, $P = 0.036$).

- The option that they listen to music for fun was affirmatively answered by 72.7 % of students of pre-school education, 70.9 % of students of primary education and 60.2 % of students of natural sciences. This reason was indicated the least by students of social sciences (54.7 %).
- A certain musical genre is chosen because it stimulates thinking about the musical work most often by students of social sciences (32.8 %), then students of natural sciences (23.5 %) and pre-school education (22.7 %) and the least by students of primary education (19.0 %).

26 Tarrant, North, Hargeaves, "English and American Adolescent's Reasons for Listening to Music," 166–173.

27 Ibid.

28 Schäfer, Sedlmeier, "From the functions of music to music preference," 279–300.

29 Thomas Schäfer, Peter Sedlmeier, "What makes us like music? Determinants of music preference," *Psychology of Aesthetics, Creativity, and the Arts*, no. 4 (4), (2010): 223–234.

Statistically significant differences reveal that the selection of the study programme can represent an important factor influencing the intensity of an individual's musical preferences where the emotional and cognitive functions of listening to music are emphasised.

Which genre did the students listen to together with their parents when they were children?

Musical Genre \ Favourite genre	YES		NO	
	f	f %	f	f %
Rock	130	23.6	422	76.4
Metal	5	0.9	547	99.1
Techno, House	6	1.1	546	98.9
RnB	19	3.4	533	96.6
Reggae	15	2.7	537	97.3
Rap	7	1.3	545	98.7
Turbo-folk	50	9.1	502	90.9
Jazz	31	5.6	521	94.4
Punk	6	1.1	546	98.9
Classical Music	132	23.9	420	76.1
Popular Folk Music	345	64.1	198	35.9
Pop	329	59.6	223	40.4
Folk Music	219	39.7	333	60.3

Table 3. The number (f) and structural percentage (f %) of students sharing their musical preferences with their parents.

The table shows that in their childhood, most students listened to popular folk music (64.1 %) and pop (59.6 %) together with their parents. Fewer listened to folk music (39.7 %), classical music (23.9 %) and rock (23.6 %). Other genres - metal, house/techno, RnB, reggae, rap, turbo folk, jazz and punk were rarely listened to by students and parents together.

How does the choice of musical genres listened to together with parents in childhood affect one's preferences for individual genres as student?

Musical Genres	Answers	\bar{R}	U P
Rock	No	302.28	16552.0 0.000
	Yes	192.82	
Metal	No	274.81	440.5 0.009
	Yes	461.90	
Techno, House	No	276.58	1594.0 0.909
	Yes	269.17	
RnB	No	277.50	4528.5 0.432
	Yes	248.34	
Reggae	No	280.49	1886.5 0.000
	Yes	133.77	
Rap	No	277.16	1548.5 0.389
	Yes	225.21	
Turbo-folk	No	278.91	11338.0 0.258
	Yes	252.26	
Jazz	No	281.30	5576.5 0.004
	Yes	195.89	
Punk	No	278.50	584.5 0.005
	Yes	94.92	
Classical Music	No	299.77	17945.0 0.000
	Yes	202.45	
Popular Folk Music	No	336.20	23225.0 0.000
	Yes	243.11	
Pop	No	295.38	32472.5 0.019
	Yes	263.70	
Folk Music	No	303.46	27484.5 0.000
	Yes	235.50	

Table 4: The results of the Kruskal-Walles test of the influence of the choice of genre listened to by students together with their parents in their childhood to their present affinity for individual genres.

A statistically typical influence of the choice of genres listened to with parents during childhood to the preference for individual genres in students can be detected in the majority of genres: rock ($P=0,000$), metal ($P=0,000$), Punk ($P=0,005$), pop ($P=0,019$), folk music ($P=0,000$). The average values of the ranks (lower value means higher level of popularity) show that rock, reggae, jazz, punk, classical music, popular folk music,

pop and folk music are more popular in students if they used to listen to these genres together with their parents during their childhood. The exception is metal which is more popular with students who did not listen to it as children together with their parents. However, it needs to be pointed out that only 5 students listened to this genre in their childhood.

Statistically typical correlation was not proven only in four genres: Techno, House, RnB, rap and turbo-folk. Nevertheless, the average ranks in these cases are also lower with students who used to listen to these genres as children together with their parents, meaning that they like these genres more than other students.

Based on the results of the above analysis it is possible to assume that the popularity of individual musical genre in students is importantly conditional on the genres students listened to together with their parents in their childhood.

6. Conclusions

The results show that even in their late adolescence, young people prefer listening to popular music which is most strongly present in the media. On the contrary, music which does not occur in the media so often, e.g. classical music, jazz, folk music, is not so popular with the students. However, these musical genres should not slip into oblivion with the appearance of commercial genres. Therefore, it is important that the educational process offers young people the opportunity to discover the characteristics of different musical genres, thus developing critical thinking in relation to musical contents which represent an important part of their life. In particular, it is important that they are given the possibility genuinely experience and discover musical genres such as classical music, jazz or folk music to which most young people do not dedicate much attention in their spare time. It is true that there is popular music with musical qualities and expressiveness which raise it beyond its popular context, giving it artistic value.³⁰ Nonetheless, a lot of popular music in the market is based only on a non-musical value and is not based on internal qualities. Such music represents only a means to transfer non-musical message and serves different functions. Therefore, it is not possible to consider it quality music. In connection with trivial music, Zimmerschied³¹ talks about absorption in oneself up to the point of disregarding music, and in connection with serious music, about absorption into music up to the point of disregarding oneself. This explains all the external characteristics of both musical worlds. It explains why trivial music is almost exclusively vocal music, why the interpretations and gestures are extremely extroverted, why the structure of the composition is not very elaborate and it also explains the previously mentioned role of the singer with

30 Bennett Reimer, *A philosophy of music education*, 2nd edition (New Jersey: Prentice Hall, 2002).

Paul Crowther, *Defining art, creating the canon. Artistic value in an era of doubt* (New York, NY: Oxford University Press, 2007).

Theodore Gracyk, *Listening to popular music: Or how I learned to stop worrying and love Led Zepplin* (Ann Arbor: University of Michigan Press, 2007).

31 Dieter Zimmerschied, "V iskanju umetnosti za glasbeni pouk," *Glasba v šoli in vrtcu*, no.12, 3/4 (2007): 16–20.

whom listeners glorify themselves. However, as Reimer³² points out, there is no reason why functional aspects of music could not have their own place in school. Popular music can in its nature demonstrate variety, humour, pathos, imagination, sentimentality, liveliness, vigorousness, yearning, joy, sincerity; it can help tackle everyday problems, while at the same time confronting us with social, moral, commercial and political issues.³³ In spite of that, music pedagogy must deal with the problem of the choice of music works in line with the developmental abilities of children and the characteristics of a certain age, as well as with children's interests. An important role in this is played by teachers and their socio-emotional competences which are reflected in a positive attitude towards musical culture and art in general, in them expressing joy, interest in listening to, performing and creating musical contents, and in the development of musical abilities, skills and knowledge. Research results reveal that listening to music is one of the activities most frequently undertaken by young people. In their everyday lives, music is present in various forms and styles,³⁴ but most often in the form of popular music.³⁵ The reasons for that could be found in the functions which music can fulfil and which in adolescence are most commonly reflected at developmental, social and affective levels. Adolescents usually use music in the framework of developmental and psychosocial adaptive functions, such as: personal identity development,³⁶ social identity,³⁷ bonding with peers,³⁸ problem tackling and solving,³⁹ escape from everyday problems,⁴⁰ cognitive reasons⁴¹ and reasons concerning regulation of emotions and

32 Reimer, *A philosophy of music education*, 2nd edition (New Jersey: Prentice Hall, 2002).

33 Ibid.

34 Alenka Gril, Melita Puklek Levpušček, Barbara Brečko, Mojca Štraus, *Prosti čas mladih v Ljubljani: psihosocialna analiza potreb in možnosti za njihovo uresničenje. Končno poročilo raziskovalnega projekta [Spare Time of Young People in Ljubljana: Psychosocial Analysis of the Needs and the Possibilities for their Fulfilment]*, Final Report of a Research Project (Ljubljana: Pedagoški inštitut, 2004).

Roberto Cremades, Oswaldo Lorenzo, Lucia Herrera, "Musical tastes of secondary school student's with different cultural backgrounds: A study in the Spanish north African city of Melilla," *Musicae Scientiae*, no. 14 (2010): 121-141.

35 David J. Hargreaves, Adrian C. North, Mark Tarrant, "Musical preference and taste in childhood and adolescence," in *The child as musician: Musical development from conception to adolescence*, ed. G.E. McPherson (New York: Oxford University Press, 2006), 135-154.

Thomas A. Regelski, "Music appreciation as praxis," *Music Education Research*, no. 8 (2006): 281-310.

36 Tarrant, North, Hargreaves, "English and American Adolescent's Reasons for Listening to Music," *Psychology of Music*, no. 28 (2000): 166-173.

Kelly D. Schwartz, Gregory T. Fouts, "Music preferences, personality style, and developmental issues of adolescents," *Journal of Youth and Adolescence*, no. 32 (2003): 205-213.

37 Adrian C. North, David J. Hargreaves, Susan A. O'Neill, "The importance of music to adolescents," *British Journal of Educational Psychology*, no. 70 (2000): 255-272.

Hasan G. Tekman, Nuran Hortaçsu, "Music and social identity: Stylistic identification as a response to musical style," *International Journal of Psychology*, no. 37 (2002): 227-285.

Schäfer, Sedlmeier, "From the functions of music to music preference," 279-300.

38 Sotirios Bakagiannis, Mark Tarrant, "Can music bring people together? Effects of shared musical preference on intergroup bias in adolescence," *Scandinavian Journal of Psychology*, no. 47 (2006): 129-136.

Peter J. Rentfrow, Samuel D. Gosling, "Message in a ballad: The role of music preferences in interpersonal perceptions," *Psychological Science*, no. 17 (2006): 236-242.

39 Saarikallio, Erkkilä, "The role of music in adolescent's mood regulation," *Psychology of Music*, no. 35 (2007): 88-109.

Dave Miranda, Michel Claes, "Music listening, coping, peer affiliation and depression in adolescence," *Psychology of Music*, no. 37 (2009): 215-233.

40 Saarikallio, Erkkilä, "The role of music in adolescent's mood regulation," *Psychology of Music*, no. 35 (2007): 88-109.

41 Glenn Schellenberg, "Does exposure to music have beneficial side effects?" in *The cognitive neuroscience of music*, ed. I. Peretz and R. J. Zatorre (Oxford, UK: Oxford University Press, 2003), 430-448.

Schäfer, Sedlmeier, "From the functions of music to music preference," 279-300.

mood, and the enjoyment of music itself.⁴² The results of our study confirm the above. While young people use music in various ways, contemporary studies have been confirming that the functions of music make a considerable contribution to the formation and development of music preferences.⁴³

As mentioned in the introduction, several authors⁴⁴ also established family as an important factor influencing the development of a young person's attitude towards music. The results of the present study confirmed that the interest of students in various musical genres is directly connected with genres the students listened to as children together with their parents. We need to bear in mind, that during the pre-school and primary school period, parents are one of the authorities that help shaping their children's musical taste, as children mainly learn by observation and imitation of their role-models. Early childhood is very important for encouraging and preserving the interest not only in popular music, but also in musical works with aesthetic value, since positive musical experience in this period influence the development of the attitude towards musical culture at a later stage.

It is true that musical socialisation or growing into musical culture is based on very complex relationships between the environment and personal possibilities. We will only be able to hope that music as art will be more appreciated by young people, when all the factors with decisive influence on youngsters' musical preferences will encourage listening to music with the aim to enrich a young person's emotional world, develop creativity, encourage differentness in thinking, understanding and problem solving, promote activities in other artistic areas and develop the sense of aesthetics and the right attitude towards music with artistic value. A long-term strategy for a more efficient culture and art education in Slovenia perhaps lies also in a more intense integration of cultural and artistic values in the family environment and in the entire educational system.

42 Tarrant, North, Hargeaves, "English and American Adolescent's Reasons for Listening to Music," 166–173.

Peter J. Rentfrow, Samuel D. Gosling, "The do re mi's of everyday life: The structure and personality correlates of music preferences," *Journal of Personality and Social Psychology*, no. 84 (2003): 1236–1256.

Suvi Saarikallio, Jaakko Erkkilä, "The role of music in adolescent's mood regulation," *Psychology of Music*, no. 35 (2007): 88–109. Patrik N. Juslin and John A. Sloboda, eds., *Handbook of music and emotion: Theory, research, application* (Oxford, UK: Oxford University Press, 2010).

43 Schäfer, Sedlmeier, "From the functions of music to music preference," 279 – 300.

Peter J. Rentfrow, Lewis R. Goldberg, Daniel J. Levitin, "The structure of musical preferences: A five-factor model," *Journal of Personality and Social Psychology*, no. 100 (2011): 1139–1157.

44 Rosamund Shuter, *The psychology of Musical Ability* (London: Methuen, 1968).

Elżbieta Szubertowska, "Education and Music culture of Polish adolescents," *Psychology of Music*, no. 33/3 (2005): 317–330. Jessica Paterson, "Why choose music?" *A study in parental motivation toward formal music learning and the cultural beliefs regarding its benefits* (Sydney: Conservatorium of Music, University of Sydney, 2008).

Ruth V. Brittin, "Young Listeners' Music Style Preferences: Patterns Related to Cultural Identification and Language Use," *Journal of Research in Music Education*, no. 4 (2014): 415–430.

Bibliography

- Analysis of the situation in the field of music education.* [Analiza stanja na področju glasbene umetnosti]. Accessed 15 November 2015, http://www.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/Zakonodaja/Analiza_stanja/03.pdf.
- Bakagiannis, Sotirios and Mark Tarrant. "Can music bring people together? Effects of shared musical preference on intergroup bias in adolescence." *Scandinavian Journal of Psychology*, no. 47 (2006):129-136.
- Brown, Robert A. "Music preferences and personality among Japanese university students." *International Journal of Psychology*, no. 47/4 (2012): 259-268.
- Brittin, Ruth V. "Children's preference for sequenced accompaniments: The influence of style and perceived tempo." *Journal of Research in Music Education*, no. 48 (2000): 237-248.
- Brittin, Ruth V. "Young Listeners' Music Style Preferences: Patterns Related to Cultural Identification and Language Use." *Journal of Research in Music Education*, no. 4 (2014): 415-430.
- Bunič, Sara. *Glasbeni okus in glasbene preference študentov ljubljanskih fakultet*. Univerza v Ljubljani: Akademija za glasbo, 2013.
- Cass-Beggs, Barbara. "How music is first introduced." *Proceedings of the 19th World Conference of the International Society for Music Education in Helsinki*. Helsinki: ISME, 1990, 4 -12.
- Cremades, Roberto, Oswaldo Lorenzo and Lucia Herrera. "Musical tastes of secondary school student's with different cultural backgrounds: A study in the Spanish north African city of Melilla." *Musicae Scientiae*, no. 14 (2010): 121-141.
- Crowther, Paul. *Defining art, creating the canon. Artistic value in an era of doubt*. New York, NY: Oxford University Press, 2007.
- de la Motte- Haber, Helga. *Psihologija glasbe*. Ljubljana: DZS, 1990.
- Gordon, Edvin E. *A Music Learning Theory for Newborn and Young Children*. Chicago: GIA Publications, 1990.
- Geringer, John M. and Solis A. Guerra. "Preferences of 5th-grade children in Mexico and the United States for school and non-school music excerpts." *Bulletin of the Council for Research in Music Education*, no. 153/154 (2002): 12-17.
- Gracyk, Theodore. *Listening to popular music: Or how i learned to stop worrying and love Ledd Zeppelin*. Ann Arbor: University of Michigan Press, 2007.
- Gril, Alenka, Melita Puklek Levpušček, Barbara Brečko and Mojca Štraus. *Prosti čas mladih v Ljubljani: psihosocialna analiza potreb in možnosti za njihovo uresničenje*. Končno poročilo raziskovalnega projekta. Ljubljana: Pedagoški inštitut, 2004.
- Hargreaves, David J., Adrian C. North and Mark Tarrant. "Musical preference and taste in childhood and adolescence." *The child as musician: Musical development from conception to adolescence*. Edited by G.E. McPherson. New York: Oxford University Press, 2006, 135-154.
- Hus, Vlasta. "The integration of the subject environmental studies with other subjects: The teachers' views." *Innovation and creativity in education, Procedia - Social and Behavioral Sciences*, no. 2 (2010): 5078-5083.

- Juslin, Patrik N. and John A. Sloboda, editors. *Handbook of music and emotion: Theory, research, application*. Oxford, UK: Oxford University Press, 2010.
- LeBlanc, Albert. "An interactive theory of music preference." *Journal of Music Therapy*, no. 19 (1982): 28–45.
- LeBlanc, Albert, Wendy L. Sims, Carolyn Siivola and Mary Obert. "Music style preferences of different age listeners." *Journal of Research in Music Education*, no. 44 (1996): 49–59.
- LeBlanc, Albert, Young C. Jin, Lelouda Stamou and Jan McCrary. "Effect of age, country, and gender on music listening preferences." *Bulletin of the Council for Research in Music Education*, no. 141 (1999): 72–79.
- Mehr, Samuel A. "Music in the Home: New Evidence for an Intergenerational Link." *Journal of Research in Music Education*, no. 4 (2014): 1–11.
- Miranda, Dave and Michel Claes. "Music listening, coping, peer affiliation and depression in adolescence." *Psychology of Music*, no. 37 (2009): 215–233.
- Mulder, Juul, Tom F. TerBogt, Quinten A. W. Rašajmakers, Saoirse N. Gabhainn and Paul Sikkema. "From death metal to R'n'B? Consistency of music preferences among Dutch adolescents and young adults." *Psychology of Music* no. 38 (2010): 67–83.
- North, Adrian C., David J. Hargreaves and Susan A. O'Neill. "The importance of music to adolescents." *British Journal of Educational Psychology*, no. 70 (2000): 255–272.
- North, Adrian C. and David J. Hargreaves. *The social and applied psychology of music*. Oxford: Oxford University Press, 2008.
- Paterson, Jessica. *Why choose music? A study in parental motivation toward formal music learning and the cultural beliefs regarding its benefits*. Sydney: Conservatorium of Music, University of Sydney, 2008.
- Regelski, Thomas A. "Music appreciation as praxis." *Music Education Research*, no. 8 (2006): 281–310.
- Reimer, Bennett. *A philosophy of music education* (Second Edition). New Jersey: Prentice Hall, 2002.
- Rentfrow, Peter J. and Samuel D. Gosling. "The do re mi's of everyday life: The structure and personality correlates of music preferences." *Journal of Personality and Social Psychology*, no. 84 (2003): 1236–1256.
- Rentfrow, Peter J. and Samuel D. Gosling. "Message in a ballad: The role of music preferences in interpersonal perceptions." *Psychological Science*, no. 17 (2006): 236–242.
- Rentfrow, Peter J., Lewis R. Goldberg and Daniel J. Levitin. "The structure of musical preferences: A five-factor model." *Journal of Personality and Social Psychology*, no. 100 (2011): 1139–1157.
- Russell, Philip A. "Musical taste and society." In *The social psychology of music*. Edited by David J. Hargreaves and Adrian C. North. US, New York: Oxford University Press, 1997, 142–158.
- Saarikallio, Suvi and Jaakko Erkkilä. "The role of music in adolescent's mood regulation." *Psychology of Music*, no. 35 (2007): 88–109.
- Schäfer, Thomas and Peter Sedlmeier. "From the functions of music to music preference." *Psychology of Music*, no. 37 (2009): 279–300.

- Schäfer, Thomas and Peter Sedlmeier. "What makes us like music? Determinants of music preference." *Psychology of Aesthetics, Creativity, and the Arts*, no. 4/4 (2010): 223-234.
- Schellenberg, Glenn. "Does exposure to music have beneficial side effects?" *The cognitive neuroscience of music*. Edited by I. Peretz and R. J. Zatorre. Oxford, UK: Oxford University Press, 2003, 430-448.
- Schwartz, Kelly D. and Gregory T. Fouts. "Music preferences, personality style, and developmental issues of adolescents." *Journal of Youth and Adolescence*, no. 32 (2003): 205-213.
- Shuter, Rosamund. *The psychology of Musical Ability*. London: Methuen, 1968.
- Szubertowska, Elżbieta. "Education and Music culture of Polish adolescents." *Psychology of Music*, no. 33/3 (2005): 317-330.
- Tarrant, Mark, Adrian C. North and David J. Hargreaves. "English and American Adolescent's Reasons for Listening to Music." *Psychology of Music*, no. 28 (2000): 166-173.
- Tekman, Hasan G. and Nuran Hortaçsu. "Music and social identity: Stylistic identification as a response to musical style." *International Journal of Psychology*, no. 37 (2002): 227-285.
- Temmerman, Nita. "School music experiences: how do they rate?" *Research Studies in Music Education*, no. 1 (1993): 59-65.
- Zimmerschied, Dieter. "V iskanju umetnosti za glasbeni pouk." *Glasba v šoli in vrtcu*, 2007, no. 12 (3/4): 16-20.

POVZETEK

Interes mladostnikov za poslušanje različnih glasbenih zvrsti je odvisen od vrste dejavnikov: družinskega okolja, vzgoje, vpliva medijev, vrstnikov in tudi osebnostnih značilnosti.

Cilj raziskave je bil proučiti, katere glasbene zvrsti so med slovenskimi mladostniki priljubljene, kateri so razlogi za poslušanje priljubljenih zvrsti in katere zvrsti glasbe so v otroštvu poslušali skupaj s starši. Raziskava je vključevala 552 študentov predšolske vzgoje in razrednega pouka, družboslovja in naravoslovja s treh univerz v Sloveniji. Rezultati so pokazali, da so med mladostniki najbolj priljubljene zvrsti pop, rock, RnB in narodno-zabavna glasba. Statistično pomembne razlike so se pokazale v povezavi z izbranim študijskim programom. Razlike so bile značilne za glasbene zvrsti kot so rock, metal, techno/house, punk in ljudska glasba. Večina študentov, vključenih v raziskavo, je v otroštvu s starši poslušala narodno-zabavno glasbo in pop. Rezultati potrjujejo vpliv poslušanja glasbenih zvrsti v otroštvu skupaj s starši na priljubljenost poslušanja

nja zvrsti pri študentih. Izsledki tudi kažejo, da je med različnimi dejavniki, ki vplivajo na glasbene preference mladostnikov, potrebno upoštevati tudi proces izobraževanja in izbiro študija, kar je potrebno še nadalje proučiti.

Ugotavljamo, da je glasbena socializacija ali vpetost v glasbeno kulturo pogojena s kompleksnimi odnosi med okoljem in osebnostnimi zmožnostmi. Da bo kakovostna glasba pri mladostnikih pridobila na veljavi, lahko upamo le, če bodo vsi dejavniki, ki odločilno vplivajo na glasbene preference, mlade spodbujali k poslušanju z namenom, da se obogati njihov čustveni svet, razvija ustvarjalnost, spodbuja različnost v mišljenju, razumevanju in reševanju problemov, podpira dejavnosti na drugih umetnostnih področjih in razvija čut za estetiko ter pravičen odnos do glasbe z umetniško vrednostjo. Dolgoročna strategija za bolj učinkovito kulturno in umetnostno vzgojo v Sloveniji bi morda morala stremeti tudi k intenzivnejšemu vključevanju kulturnih in umetnostnih vrednot v družinsko okolje in v celoten vzgojno-izobraževalni sistem.