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**Ontogeny musical preferences, attitudes and their relationship with music availability**

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**Introduction**

The aim of this work and its components is to determine the relationship between music preference and musicality of an individual of secondary school age. The basic HYPOTHESIS 1 is therefore: “A musically gifted person of younger middle-aged perceives features of certain music more intensely, more qualitatively structured and semantically more specifically than a person with lower musicality”. HYPOTHESIS 2 contains the presumption: “At least a partial explanation of music genres features will help individuals with successful assignment of a particular example to genre groups, as well as being able to better understand differences in properties and their means of expression (a kind of aesthetic and theoretical know-how), which can be a part of thoughts and changes the attitude to listened music”.

1. **Hypothesis 1**

The world of contemporary music is still unexplored, and there isn’t any coherent aesthetic and theoretical summary that explains to the educator how to determine value of an aesthetic quality (an aesthetical point of view which is qualitatively different human production in order to monitor only the aesthetic qualities unlike others, i.e. utilitarian–manipulative, which means formation of "aesthetic distance" is constructed and it consists of the separated thoughts situation: the reflection mind represented by aesthetic object of interest, e.g. to empathize with the characters or feeling communicated by music, and reflecting mind – a judgment that pronounces if this subjective experience is good or not, HOLAS, 1994). Methodically, however, is the contemporary popular music valuable, because it’s based on the classical-romantic synthesis, the pupil knows the sound of it and doesn’t have to learn its sound. This is confirmed by gained results of the thesis (CHOBOT, 2012). And if the amount of the musicality correlates with right affiliation of an emotion and suitable musical quality, it is necessary to consider this issue as a potential learning material.

1. **Hypothesis 2**

For teachers these ideas are indeed fundamentally essential and very helpful. They need to find out what a given student likes or not. And the plan of the framework educational program (further FEP) contains the information about educational objectives according to which educators have to adapt educational process (KOLEKTIV author, 2007). And if, however, they are not able to provide it due to the ignorance of music production for young, it can be more difficult to teach basic skills such as rhythm, tonality, means of expression, and simply to find a way to combine these meaningless musical terms in axiological essential features. Likewise, learning a complete history of the origin, background, function and reception of musical works in classical-romantic style seems unnecessary to the young pupils (Chobot, 2012), while more attractive and modern music sounds all around. A teacher, who is unable to find analogous axiological characters in contemporary music, is not able to transmit a complex (by not speaking up, but qualitatively substantial, succinct and significant) system of phenomena and relationships across the musical universe fully, properly and consistently. Likewise, if the educator does not draw from all spheres of human life and environment and cultivate the transmission of information, i.e. to subject it to the pedagogical purposes like resources, objectives and circumstances, therefore, does not carry the function of the educator (BLÍŽKOVSKÝ, 1992).

1. **Literature**
	1. **Musical preferences - questionnaire method**

In almost all studies begun in the 2000s researchers used the questionnaire with undefined items (or only partially defined list of musical composers and performers) to sort areas of musical art, or their lower levels – genres, which respondent assigned popularity to (scale with numbers 1-7 or -3 to +3).

Specifically, the authors from the University of Texas (RENTFROW & Gosling, 2003) examined the state of music as a listening activity, topic of conversation and stimulus for other activities. The correlation components of the personality and genre defined four dimensions that were created in all the other studies similarly. There are music listeners who prefer reflective & comprehensive (liberal, opening), intense & rave (moratorium identity status by Erik Erikson) upbeat & conventional (conforming, conservative, accepting social dominance which is held or experienced, uncritically adopted identity or identity diffusion) and energetic & rhythms sound (negates social dominance, self-perceived attractiveness). Other authors are SCHWARTZ & Fouts (2003); from Czech lands: KOTEK (1978, 1990), BEK (2003), FRANĚK & MUŽÍK (2006, 2007), MUŽÍK (of 2009).

Daniel Kořínek work (2008) does not standardized and statistically processed the results of clusters of musical genres and musical typology dimensions, but the correlation genre and state identity.

Generally it can be inferred that the basic musical dimension on field of genre taxonomy include the representation of all the possibilities of an individual’s personality profile. But then we say that particular, specific psychological characteristics of experience can be assigned to specific genres (to prove this claim I will use the semantic differential).

The method of semantic differential is a logical answer on the question how to determine the validity of statements in the questionnaire. The previous musical preference surveys did not take into account knowledge of musical surroundings.

Based on a survey of emotional responses to music sample, I want to find out the meaning appointed to the listened sample based only on musical characteristics, not other meanings belonged to sociological categories, often unrelated to the music itself. This is ensured by semantic differential. Uses of the “technique” is essential for these works: CRAMER, MILLION, & Perreault (2002, sociological - gender perception of musical instruments, percussion and tuba is masculine, feminine harp and flute); JEON, YOU, JEONH Kim, & JHO (2011, acoustic properties of air-conditioning noise, sound with tonal component are acoustically very sharp or rough); Allure & TOIVIAINEN (2012, semantic and visual relationship of polyphonic timbre that is anthropologically learned by enculturation or is universal across the nations); WALKER (2012, there is a great emotional potency of a mentally ill person, without differences in preferences). In the Czech provenance then figure these works: KRIŠTUFOVÁ (2010, SD as a means of individual expression and the importance of music education of expression as one of the expected outcomes of the FEP and the key competences) and OBRŠLÍKOVÁ (2009, work was focused on elements of ritual in contemporary music and emotional reactions).

1. **The Simulation Test of Musical Abilities and Musical Preference Correlation Study**

To determine the musicality the test of musical abilities was used by Milan Holas (1994 uniformity of melody, meter three-beat/four-beat meter, faster/slower/same tempo, melody rises/falls/is the same) and Jiří Luska (2006, harmonic hearing test determined of tonal feeling, tonal melodies end, hearing analytical perception of chords, ear for harmonic polyphony and homophony, hearing the harmonies in the music space). To understand the significance of their musical taste I used the semantic differential by Valový (1979). The adjectives chosen from all three categories (potency, valence and intensity) are edited and ranked into two opposite meanings according to the current literature.

The questionnaire was carried out at the music school of Leoš Janáček Havířov. From the 2nd to 5th class (8-12 years) 82 children were interviewed. This number is low and thus the results are vague (with a significance level less than minimum ρ < 0.3) or very significant (ρ > 0.8). Half of the respondents were partially outlined a brief classification of musical genres, others tried to classify concrete music on their own. The selection of songs was based on a frequency and position in the charts.

1. **Conclusion:**
	1. **Classical music**

The result of the semantic differential test showed the fact, that higher musicality is not related to higher understanding of classical music. The last sample did not raise any schematic reaction (| kf. | <0.1), individuals gave numbers at random order. They couldn’t find any expression that would be at least similar to the listened music outlined by expressions sostenuto, gentile and tranquillo in the score of Eben piece.

* 1. **Sex**

There occurred a higher preference of genre R’n’B by girls. Boys preferred tougher position.

* 1. **Tools**

For guitarists it was typical to prefer acoustics instrumental sound of rock genre, they were successful in determination of the musical expression of songs belonged to this genre. At the same time they expressed displeasure to electro and rap, agreed with the adjective "nice" and "good" [music] appointed to rock; "likes", "stable", "good" and "gentle" with folk-rock. Most of the pianists preferred to electro assigned expression “gentle”. Wind players appointed the adjective “simple” and “quiet” to the sample of Petr Eben (classic music) and “nice” to rhythm & blues and folk.

* 1. **Age**

For individuals the more old, the fewer had a penchant for electro and rap and perceived bigger impression of calm (the question of power) choral classical music. However, this assumption didn’t correspond to the negative attitude of the children during played demonstrations. It offers such an explanation is that the child’s degree of conformity in the educational situation overrides their attitude that they cannot surpass limitations of the social situation “to be watched”.

1. **Further work**

The pilot study outlined the reliability evaluation of the musical examples. This commitment was fulfilled only partially. The results need a higher number of individuals (more than 81, at least 300) to ensure a proper verification of the hypotheses. Another procedure will therefore find and compare musically gifted talentless individuals using the Holas and Luska test and determine the profile of attitudes and preferences (diagnosis of personality – Eyseck’s test of extroversion and neuroticism, Rockeach test of values, semantic differential questionnaire with open items for music preference research).

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**Abstract:**

This paper deals with the relationship between music disponibilities of individuals younger around middle school age and their musical attitudes. It tries to briefly describe the reason of classification horizon aesthetic experience for individuals and identify the differences between musically gifted and the less gifted. The study consists of two parts, the first one is rather theoretical, the second one shows results form research. It also seeks to determine the effect on the preference of genres for individuals by teacher who would instruct the musical characteristics specific to individual examples. The research did not bring any significant correlation between the success and popularity of certain genres, however, significant correlations were observed in musical instruments. Although attitude and interrest recieved by listening to a sample of classical music for gifted individuals were vague, other examples could at least describe in basics the musical genres properties by using the semantic differential. The study showed rather ignorance of musical genres properties and thus perhaps a better educational activities in this area.

**Keywords:**

Preference, semantic differential, Proband, Musical ability, Genre