

Music Listening Culture and Musical Preferences of Students in Final Grades of Primary General Education and Music School

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Abstract

Musical preferences serve adolescents as an indicator of social identity and contribute to a sense of belonging to a particular peer group, which is of great importance at that age. Within the framework of this paper, research was conducted with the aim of determining the differences in musical preferences and culture of listening to music between two groups of students; in final grades of primary general education schools and music schools. The online survey, which took place in 2020 and 2021, included 200 students in final grades of primary general education and music schools from five Croatian counties. The research results showed the following: music school students prefer art and pop music and general school students prefer rock and turbo-folk music; the vast majority of students listen to music passively and daily; one-third of music school students and the vast majority of general school students do not attend classical music concerts, while they go to popular music concerts in equal proportions; almost all students stated that the popularity of a song does not affect their musical preferences.

Key words: *adolescents; musical taste; music teaching; type of music.*

Introduction

Musical preferences are thought to say a lot about an individual's personality and social identity, even more than favorite clothes, food, movies, TV shows, book selection, car brands or types of music listening devices (Berger & Heath, 2008). In the music-psychological literature, most research is devoted to the influence of personality traits on

shaping musical preferences (Bonneville-Roussy et al., 2013; Chung et al., 2019; Delsing et al., 2008; Getz et al., 2012; Rentfrow & Gosling, 2003), but musical preferences are perhaps a major indicator of an individual's social identity and contribute to a sense of belonging to a particular social group (Lonsdale & North, 2009; North & Hargreaves, 1999; Tekman & Hortaçsu, 2003). Thus, unlike the period of childhood when children primarily seek the confirmation of their parents, in adolescence, the importance of the peer group grows. By belonging to peer groups, including adherence to recognizable clothing, hairstyles and style, young people fulfill their need to belong (Buljan Flander, 2013). Schäfer and Sedlmeier (2009) found that music, especially in adolescents, is associated with identity expression and personal beliefs. Many adolescents feel a strong need to fit in and be accepted in society so their musical preferences may change accordingly. Thomas (2016) believes that musical preferences can serve adolescents as an external identifier by showing their ideals and personalities. A study by Waya et al. (2019) indicates that adolescence is a crucial period for the development of musical identity, while Levitin (2011) believes that people remember music from adolescence because it corresponds to a time of self-discovery. Adolescence is considered a crucial moment for the development of musical preferences that develop into musical taste (Levitin, 2011; North & Hargreaves, 2008), i.e. the importance of music increases in adolescence and gradually decreases as one grows up (Bonneville-Roussy et al., 2013). Accordingly, Levitin (2011) believes that although there is no age limit to acquiring musical taste, it often becomes fixed between the ages of 18 and 20.

Exploring the musical preferences of adolescents, Schedl and Bauer (2017) found that the respondents in their study preferred rock and pop music the most. The results of another study (Trbojević, 2019) show that students prefer rock or blues the most, with domestic pop-rock, foreign pop and foreign alternative music also being very popular. On the other hand, students prefer turbo-folk music by far the least, and they give preference to foreign over domestic and regional performers. Also, students' preferences indicate a certain degree of global culture's dominance over the local. Pavlović et al. (2017) found that students prefer rock music the most and turbofolk music the least. The authors believe that musical styles say a lot about their listeners, but that conclusions about a person cannot be made solely based on the same because, according to Hargreaves et al. (2006), we listen to music in a lot of different contexts and because of that our musical preferences change. Yagisan (2013) points out that musical characteristics and lyrics of a song influence students' preferences towards particular music.

There is little research dealing with the transmission of intergenerational taste or the influence of parents on the process of children acquiring musical taste (van Eijck, 2001, acc. to Bogt et al., 2011). Parents can shape their child's musical taste by suggesting the value of their preferred music or by singing together with the children, taking them to concerts or encouraging them to play an instrument. For most people, music is an important medium and it is to be assumed that parents want to share their enthusiasm

for certain artists, bands or composers with their children, resulting in intergenerational similarities (Bogt et al., 2011). It is therefore not surprising that research conducted by Erdal (2009, acc. to Yagisan, 2013) showed that students listening to traditional and artistic music stated their musical preferences were mostly influenced by families. Yagisan (2013) came to similar findings, i.e. that preferences for different types of music are similar among students and their families.

Theoretical starting points: music listening culture and the influence of music education on music preferences

On average, adolescents listen to music for about three hours a day (Dave, 2013; Gentile et al., 2004), and most adolescents, i.e. almost 70 % of them, think that they themselves choose the music they listen to (Crenshaw, 2019). Nevertheless, Crenshaw (2019) believes that their music listening culture is strongly influenced by the media. The results of a study by Williams et al. (2018) showed that music school students, unlike students who do not have a music education, listen to music more, approximately four hours a day. Smith (1989) found that young people mostly use music as background for their activities or to improve their mood. Students mostly listen to music using portable devices and streaming technology and more than half of them find new music via the Internet or apps. However, this new “individual” music listening culture does not eradicate the current “collective” listening culture and should be accepted as such (Hanckok, 2018). Despite the emergence of digital music as the dominant way of listening, Glitsos (2019) emphasizes the need to listen to live (authentic) music, whose fundamental place in music listening culture should be preserved. This is also proved by a research conducted by Kinnunen et al. (2020) which showed that the majority of young people, i.e. 87 % of girls and 74 % of boys, attended a concert at least once. However, adolescents who did not attend concerts at all (49 %) listened to music, but the experience of live music was not appropriate or attractive to them due to, for example, crowds, loud music or noise in the audience. The results of a study by Kwon et al. (2020) showed that adolescents go to concerts only once or twice a year.

Music taste of an individual is part of the general culture and in the long run, it is shaped by aesthetic education in music teaching. Music teaching requires the implementation of psychological and sociological approach with the aim of forming attitudes about music and the need for valuable music achievements in everyday life through aesthetic appreciation of music and critical thinking (Senjan, 2018). Aesthetic experience is an integrated cognitive-affective-evaluative process inherent in each individual (Brattico et al., 2013). Therefore, it was found that more musically educated respondents listen to music more for cognitive reasons than for emotion regulation (Getz et al., 2012). People are most often in touch with music as listeners, so it is most important for teachers to help their students develop musical preferences and musical

identity because they play a major role in developing students' musical preferences and positive attitudes toward music (Thomas, 2016). During music instruction, music teachers expand students' musical tastes, create a positive attitude toward music and motivate students to participate in musical activities (Droe, 2006; Thomas, 2016). Music teaching plays a significant role in encouraging students to attend art music concerts (Bernhofer, 2018) because while listening to music in class, students can reflect on the musical style, patterns and meanings of the music they listen to, which can help them better understand music (Thomas, 2016). In this way, music teaching influences the formation of musical preferences (Dobrota & Reić Ercegovac, 2014). Gregory (1994) also points out the influence of music education on the expansion of musical preferences within different musical styles. Burke and Gridley (1990) argue that musically educated people prefer modern, more complex styles than people with lower music education, and that musicians like music more than non-musicians. Smith (1989) concluded that respondents who are not involved in music are less open to accepting new and different musical styles. Numerous other studies have shown similar results (Brittin, 1991; Brittin & Sheldon, 1995; Gregory, 1994; Hargreaves & Colman 1981; Hargreaves et al., 1980; Morrison & Yeh, 1999). Suarez-Canedo (2013) points out that musically educated adolescents appreciate more diverse musical styles, i.e. engaging in music most often results in differentiated musical preferences and also greater tendency for more complex musical styles (Schäfer & Mehlhorn, 2017). According to Hargreaves et al. (1995), music students prefer artistic music, while their non-music peers prefer popular music. The results of a study by Williams et al. (2018) showed that music school students prefer art, jazz and rock music the most. Dobrota and Reić Ercegovac (2017) found that music school students listen to world music and jazz music to a greater extent than students of general education schools. Gürgen (2015) found that rock and heavy metal music are most popular among music students and traditional music and reggae among other students. Elvers et al. (2015) concluded that music students prefer sophisticated music styles to a greater extent, whereas students who do not study music prefer conventional styles and rock. At the same time, musically educated students prefer more different musical styles than their counterparts without music education. The results of Kauffman's (2018) research showed that music education influences music preferences and music listening culture.

The aim of music teaching in primary schools in the Republic of Croatia is to influence musical preferences, i.e. students' musical taste and listening culture. According to the *Curriculum for the Subject Music Culture for Primary Schools and Music Art for Gymnasiums* (MZO, 2019, p. 34), students "should be introduced to musical works of different periods, styles, types and genres to establish value criteria for the aesthetic and critical experience of music, and develop a musical taste". Also, one of the educational goals of learning and teaching the subject is "to encourage the development of musical taste and critical thinking" (MZO, 2019, p. 3). However, students at general education schools have music lessons, i.e. music education classes for only one school period a week throughout all eight grades of primary school. The question arises whether the

prescribed number of lessons is sufficient for establishing the value criteria in students for aesthetic and critical appreciation of music, despite the mentioned Curriculum (MZO, 2019) proclaiming music listening as a dominant and mandatory activity. The listening activity is realized within domain A – *Listening and getting to know music*. However, in music teaching, students are also expected to perform musical activities such as singing, playing, music games, music creation and movement with music within domain B – *Expressing by music and with music*. However, given the open curriculum, the teacher should give more or less emphasis to some of the listed activities within domain B and not achieve them all to the same extent because, given the minimal number of lessons, it is impossible. The third domain, i.e. C – *Music in the context*, is a supplement to domains A and B and combines musicological and musical contents that are realized within domains A and B.

In contrast to students who attend general education schools, in addition to the one period of music in general education, music school students in the Republic of Croatia have several specialised subjects in music schools and consequently a much higher number of overall music classes. Namely, according to the *Curriculum for Primary Music School* (MZOS, 2006), primary music school lasts six years and belongs, as well as general education schools, under the jurisdiction of the Ministry of Science and Education. During these six years, music school students are prescribed two weekly periods of Solfeggio classes, two weekly periods of playing an instrument, and, from the third to the sixth grade, two periods a week of Group Music, i.e. the Choir or Chamber Music class. In addition to the above, students who want to continue their music education in secondary music school attend one weekly period of Piano lessons and an optional period of Music Theory in the sixth grade (MZOS, 2006). It can be concluded that throughout their education, music school students attend a significantly higher number of music classes compared to general education students. According to the *Curriculum for Primary Music School* (MZOS, 2006), all the above subjects have the aim to develop students' musical taste.

Considering the previously mentioned research results and facts related to music teaching in primary general education and music school, a study was conducted with the aim of determining musical preferences and music listening culture of music school students as well as those attending general education schools in the Republic of Croatia.

Methods

Aim and research hypotheses

The research aimed to determine the differences in musical preferences and music listening culture between students in the final grades of primary general education schools and those in the final grades of primary music schools in the Republic of Croatia.

The research was based on the following hypotheses:

H1: *There is a statistically significant difference in musical preferences between students at general education schools and music schools.*

H2: *There is a statistically significant difference in the music listening culture between students at general education schools and music schools.*

Hypotheses are based on the assumption (Brittin, 1991; Brittin & Sheldon, 1995; Dobrota & Reić Ercegovac, 2017; Elvers et al., 2015; Getz et al., 2012; Gregory, 1994; Gürgen, 2015; Kauffman, 2018; Hargreaves & Colman, 1981; Hargreaves et al., 1980; Morrison & Yeh, 1999; Schäfer & Mehlhorn, 2017; Smith, 1989; Williams et al., 2018) that music education influences students' musical preferences and their music listening culture.

Sample and data collection procedure

The research took place during 2020 and 2021 and included 200 students (N = 200), of which 105 were in the final grades of primary general education schools and 95 in the final grades of primary music schools (the sample is described in more detail in Table 1). The reason for the targeted selection of students, the ones in final grades, is the assumption that students had already developed certain musical preferences and music listening culture at the end of primary education and entering adolescence. The research was conducted in cooperation with music teachers by an online survey, on a suitable sample that included five Croatian counties (Zagreb County, Virovitica-Podravina County, Osijek-Baranja County, Vukovar-Srijem County, and the City of Zagreb). Following the ethical code of research (Ajduković & Kolesarić, 2003), parental consent was sought and obtained. The research was funded by the authors.

From Table 1 it can be seen that 105 seventh- and eighth-grade students of primary general education schools and 95 students of fifth and sixth grades of primary music schools participated in the research.

Table 1
Sample description

| type of school and grade | N | % |
|--|-----|------|
| general education (seventh and eighth) | 105 | 52.5 |
| music (fifth and sixth) | 95 | 47.5 |
| in total | 200 | 100 |

Instrument and statistical procedure

The anonymous online survey questionnaire completed by the respondents consisted of questions and statements aiming to determine their musical preferences and habits, i.e. music listening culture. The survey questionnaire consisted of a total of 22 items, of which ten were used for this paper, while others examining the differences in respondents' preferences concerning socio-demographic variables and their opinions on the impact of music teaching on their preferences were not included in the presented analyses.

Students' musical preferences were examined with an instrument consisting of four questions in the form of a Likert scale (for example: *On a scale of 1 to 5, indicate the*

extent to which you agree with the following statement: I like art music, where 1 means strongly disagree; 2 disagree; 3 neither agree nor disagree; 4 agree; 5 strongly agree). The preference for a particular type of music was treated as a dependent variable in this study.

The music listening culture was examined by an instrument consisting of six questions (all six questions were of closed type, three of which were dichotomous in character and three single choice questions). Respondents' opinions were treated as a dependent variable.

T-test was used for processing quantitative data in order to determine possible statistically significant differences in musical preferences between students at general education and music school, as well as their music listening culture. Quantitative data were processed by the computer program SPSS.

Results and discussion

To test hypothesis H1, *There is a statistically significant difference in musical preferences between students at general education schools and music schools*, a t-test for independent samples was used (Table 2). Statistically significant difference was found in the preference for art music ($p < .001$) and pop music ($p < .01$), with respondents from music schools reporting a greater tendency. Given the preference for art music, the result is in line with some previous research (Hargreaves et al., 1995; Williams et al., 2018) because the education of music school students (playing, choir, solfeggio, history of music, etc.) is largely based on art music. We explain the difference in preference for pop music by the fact that musically educated students are more open to all styles of music, as evidenced by other authors (Burke & Gridley, 1990; Smith, 1989; Suarez-Canedo, 2013).

Table 2

T-test of musical preferences for independent samples with respect to the type of school

| variable | school | N | M | SD | t |
|-----------------------------|-------------------|-----|------|------|----------------|
| liking for art music | music | 95 | 3.82 | 1.02 | 6.41*** |
| | general education | 105 | 2.84 | 1.14 | |
| liking for rock music | music | 95 | 3.08 | 1.35 | -1.59 |
| | general education | 105 | 3.38 | 1.27 | |
| liking for turbo-folk music | music | 95 | 2.11 | 1.28 | -2.01 |
| | general education | 105 | 2.50 | 1.46 | |
| liking for pop music | music | 95 | 4.25 | .98 | 3.37** |
| | general education | 105 | 3.72 | 1.21 | |

$p < .05^*$; $p < .01^{**}$; $p < .001^{***}$

Given the obtained results hypothesis H1, *There is a statistically significant difference in musical preferences between students at general education schools and music schools*, is partially confirmed.

In the continuation of the questionnaire, the authors wanted to find out how often the respondents listen to music. As can be seen from Table 3, three out of four general education students listen to music every day and the rest several times a week. The frequency of daily listening to music is even higher among music school students (85.3%) while every ninth student does it several times a week. Similar results have been reported by other authors (Dave, 2013; Gentile et al., 2004; Williams et al., 2018). Surprisingly, three music school students stated that they do not listen to music at all.

Table 3
Frequency of listening to music according to the type of school

| type of school | | frequency of listening to music | | | total |
|-------------------|-------|---------------------------------|----------------------|-------------------------|-----------|
| | | every day | several times a week | I don't listen to music | |
| music | N (%) | 81 (85.3) | 11 (11.6) | 3 (3.1) | 95 (100) |
| general education | N (%) | 78 (74.3) | 26 (24.8) | 1 (0.9) | 105 (100) |
| in total | N (%) | 159 (79.5) | 37 (18.5) | 4 (2) | 200 (100) |

Students were then asked to state whether they engage in various activities while listening at music, or simply do nothing but listen. Table 4 shows that very few students of music school (every sixteenth student) and general education school (every eighth student) listen to music without engaging in other activities at the same time. Unfortunately, passive listening to music is an increasingly widespread phenomenon nowadays. Still, Smith (1989) found that young people mostly use music as a supplement to their activities. Active listening, in which we exclusively focus on the song we are listening to and through which we can truly experience the music, has become a true rarity.

Table 4
Listening activity depending on the type of school

| type of school | | activity while listening to music | | total |
|-------------------|-------|-----------------------------------|------------|-----------|
| | | nothing | everything | |
| music | N (%) | 6 (6.3) | 89 (93.7) | 95 (100) |
| general education | N (%) | 13 (12.4) | 92 (87.6) | 105 (100) |
| in total | N (%) | 19 (9.5) | 181 (90.5) | 200 (100) |

Furthermore, the authors wanted to know how often the respondents attend art music concerts. As can be seen from Table 5, only every eighth student of a general education school attends art music concerts. As expected, music school students do so in a much larger number, i.e. more than two-thirds of them. This result is not surprising given the previously established difference in the preference for art music in favour of music school students, and the already mentioned fact that teaching in music school is mostly based on art music.

Table 5
Frequency of attending art music concerts according to the type of school

| type of school | | frequency of attending art music concerts | | | | total |
|-------------------|-------|---|--------------|----------------------|-------------------------|-----------|
| | | once a week | once a month | several times a year | I don't attend concerts | |
| music | N (%) | 2 (2.1) | 6 (6.3) | 57 (60) | 30 (31.6) | 95 (100) |
| general education | N (%) | 1 (0.9) | 1 (0.9) | 21 (11.5) | 82 (86.7) | 105 (100) |
| in total | N (%) | 3 (1.5) | 7 (3.5) | 78 (39) | 112 (56) | 200 (100) |

Students then commented on the frequency of attending popular music concerts (Table 6). Slightly more than half of music school students go to popular music concerts (usually several times a year), while the same number of general education school students do not attend popular music concerts at all. A study by Kwon et al. (2020) showed that adolescents go to concerts only once or twice a year.

Table 6
The frequency of attending popular music concerts depending on the type of school

| type of school | | the frequency of attending popular music concerts | | | | total |
|-------------------|-------|---|--------------|----------------------|-------------------------|-----------|
| | | once a week | once a month | several times a year | I don't attend concerts | |
| music | N (%) | 0 (0) | 4 (4.2) | 47 (49.5) | 44 (46.3) | 95 (100) |
| general education | N (%) | 2 (1.9) | 5 (4.8) | 40 (38.1) | 58 (55.2) | 105 (100) |
| in total | N (%) | 2 (1) | 9 (4.5) | 87 (43.5) | 102 (51) | 200 (100) |

In the next part students answered the following question: *Do you listen to a song just because it is popular?* The results are visible in Table 7. Namely, very few respondents from both groups (approximately every eighth) stated that they listen to a song because it is popular. A similar result was found by Crenshaw (2019), i.e. he found that 70% of adolescents think that they influence the choice of music they listen to. The author points out, however, that adolescents are unaware of the great extent to which their music listening culture is influenced by the media.

Table 7
Listening to songs because of popularity

| type of school | | listening to songs because of their popularity | | total |
|-------------------|-------|--|-----------|-----------|
| | | Yes | No | |
| music | N (%) | 11 (11.6) | 84 (88.4) | 95 (100) |
| general education | N (%) | 17 (16.2) | 88 (83.8) | 105 (100) |
| in total | N (%) | 28 (14) | 172 (86) | 200 (100) |

The last question was: *Do you think that if a song has a large number of views on YouTube, it means that it is of good quality?* As can be seen from Table 8, students answered in almost the same percentage as the previous question, i.e. just over a dozen students think that the popularity of a song on YouTube also means that it is a quality song. In this case students also expressed an opinion of a high degree of autonomy in

choosing the music they listen to, but, as previously, we would agree with Crenshaw's finding (2019) that students are not aware of the media's influence on their choice.

Table 8
Opinion on the quality of the song based on the number of views on YouTube

| type of school | N (%) | song quality given the number of views on YouTube | | total |
|-------------------|-------|---|-----------|-----------|
| | | Yes | No | |
| music | N (%) | 11 (11.6) | 84 (88.4) | 95 (100) |
| general education | N (%) | 17 (16.2) | 88 (83.8) | 105 (100) |
| total | N (%) | 28 (14) | 172 (86) | 200 (100) |

To test hypothesis H2, *There is a statistically significant difference in the music listening culture between students at general education schools and music schools*, a t-test for independent samples was conducted (Table 9). A significant difference was found only in attending art music concerts, where respondents from music schools reported a greater preference ($p < .001$).

Table 9
T-test of music listening culture for independent samples with respect to the type of school

| variable | school | N | M | SD | t |
|---|-------------------|-----|------|-----|---------|
| frequency of listening to music | music | 95 | 2.82 | .46 | 1.34 |
| | general education | 105 | 2.73 | .47 | |
| activity while listening to music | music | 95 | 1.94 | .25 | 1.46 |
| | general education | 105 | 1.88 | .33 | |
| frequency of attending art music concerts | music | 95 | 1.79 | .65 | 6.56*** |
| | general education | 105 | 1.25 | .51 | |
| frequency of attending popular music concerts | music | 95 | 1.58 | .58 | .05 |
| | general education | 105 | 1.53 | .68 | |
| listening to songs because of popularity | music | 95 | 1.88 | .32 | .94 |
| | general education | 105 | 1.84 | .37 | |
| opinion on the quality of the song given the number of views on YouTube | music | 95 | 1.89 | .31 | .61 |
| | general education | 105 | 1.87 | .34 | |

$p < .05^*$; $p < .01^{**}$; $p < .001^{***}$

Given the obtained results, hypothesis H2, *There is a statistically significant difference in the music listening culture between students at general education schools and music schools*, is partially accepted.

Conclusion

This paper aimed to determine the existence of differences in musical preferences and music listening culture between students in the final grades of primary music school and general education school. Overall, looking at the answers of the respondents from both groups, pop music is the most popular, followed by art and rock music,

while preferences towards turbo-folk music are the least represented. The results of the research show that music school students like art and pop music more than students at general education schools. At the same time, general education students show greater preferences for rock and turbo-folk music. We believe that these differences point to the fact that music education in general education schools, with a minimal number of weekly classes, fails to build students' musical taste and does not develop critical evaluation of music to the extent that is possible in music schools. This is especially important because we live in a time where the media significantly influence musical preferences of the listeners. Therefore, it is up to the music teachers in general education schools to devote even more time, as much as possible, to music listening as the dominant activity in music classes.

The results of this research also show that the vast majority of students listen to music every day, but almost regularly alongside some other activity, i.e. music serves as a background. For a true experience of a song, a prerequisite is concentrated listening undisturbed by other activities. Here again we must emphasize the role of the music teacher and listening activities carried out in class. Namely, listening to music in music classes should be implemented so as to engage students with music, i.e. students listen carefully and actively (and more than once), and, by completing the listening tasks, they notice the most important components of the work. This methodical approach develops in students a sense of critical and aesthetic evaluation of musical works. Furthermore, it turned out that one-third of music school students and the vast majority of general school students do not attend art music concerts, while they go to popular music concerts in equal proportions, i.e. about half of the total number. A significant number of students who do not go to music events at all could be partly attributed to the respondents being younger adolescents, which certainly makes some parents not let them attend such events on their own. And finally, almost all the students stated that the popularity of a song and the number of views on the YouTube platform do not affect their musical preferences. We have no reason to doubt that this is the case, but we believe that some of the respondents are not aware of the huge influence that the media have on today's listeners. Therefore, we must once again emphasize the role of music teachers, and also parents, whose participation in adolescents acquiring music listening culture is very significant.

Finally, we would like to highlight a few limitations of this study. We believe that the inclusion of older adolescents, i.e. students in the final grades of secondary music schools and general education schools in the same or similar research would give a more complete insight into the mentioned issues. In addition, a study of the musical preferences and music listening culture of students' parents could partly explain the results obtained by this research, all to educate future critically and aesthetically aware consumers of music.

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Kultura slušanja i glazbene preferencije učenika završnih razreda osnovne općeobrazovne i glazbene škole

Sažetak

Glazbene preferencije adolescentima služe kao pokazatelj društvenoga identiteta i pridonose osjećaju pripadnosti određenoj vršnjačkoj skupini, što je u toj dobi od velike važnosti. U okviru ovoga rada provedeno je istraživanje čiji je cilj bio utvrditi razlike u glazbenim preferencijama i kulturi slušanja glazbe između dviju skupina učenika. Online anketiranjem koje se odvijalo tijekom 2020. i 2021. godine obuhvaćeno je 200 učenika završnih razreda osnovnih općeobrazovnih i glazbenih škola iz pet hrvatskih županija. Rezultati istraživanja pokazali su sljedeće: učenici glazbene škole u većoj mjeri preferiraju umjetničku i pop glazbu, a učenici općeobrazovne škole rock i turbofolk glazbu; većina učenika svakodnevno pasivno sluša glazbu; trećina učenika glazbene škole i većina učenika općeobrazovne škole ne posjećuje koncerte umjetničke glazbe, dok na koncerte popularne glazbe odlaze u podjednakom omjeru. Gotovo svi su se učenici izjasnili kako popularnost neke skladbe ne utječe na njihove glazbene preferencije.

Ključne riječi: *adolescenti; glazbeni ukus; nastava glazbe; vrsta glazbe.*

Uvod

Pretpostavlja se da glazbene preferencije puno govore o osobnosti i društvenom identitetu pojedinca, čak više nego omiljena odjeća, hrana, filmovi, TV emisije, odabir knjiga, marke automobila ili vrsta uređaja za slušanje glazbe (Berger i Heath, 2008). U glazbeno-psihološkoj literaturi najviše istraživanja posvećeno je utjecaju osobina ličnosti na oblikovanje glazbenih preferencija (Bonneville-Roussy i sur., 2013; Chung i sur., 2019; Delsing i sur., 2008; Getz i sur., 2012; Rentfrow i Gosling, 2003), no glazbene preferencije su možda glavni pokazatelj društvenoga identiteta pojedinca i pridonose osjećaju pripadnosti određenoj društvenoj skupini (Lonsdale i North, 2009; North i Hargreaves, 1999; Tekman i Hortaçsu, 2003). Tako, za razliku od razdoblja djetinjstva kada djeca prije svega traže potvrdu svojih roditelja, u adolescenciji raste važnost vršnjačke skupine. Pripadanjem vršnjačkim skupinama, uključujući priklanjanje

prepoznatljivoj odjeći, frizurama i stilu, mlade osobe ispunjavaju svoju potrebu za pripadanjem (Buljan Flander, 2013). Schäfer i Sedlmeier (2009) su otkrili da je glazba, posebno kod adolescenata, povezana s izražavanjem identiteta i osobnim uvjerenjima. Mnogi adolescenti osjećaju snažnu potrebu da se uklope i budu prihvaćeni u društvu pa se tako i njihove glazbene preferencije mogu mijenjati ovisno o tomu. I Thomas (2016) smatra da glazbene preferencije adolescentima mogu služiti kao vanjski identifikator pokazujući njihove ideale i osobnosti. Istraživanje Waya i sur. (2019) ukazuje da je adolescencija presudno razdoblje za razvoj glazbenoga identiteta dok Levitin (2011) smatra da se ljudi sjećaju glazbe iz adolescentske dobi jer ona odgovara vremenu samootkrivanja. Adolescenciju se smatra presudnim trenutkom za razvoj glazbenih preferencija koje prerastaju u glazbeni ukus (Levitin, 2011; North i Hargreaves, 2008), tj. važnost se glazbe povećava u adolescenciji te se postupno smanjuje odrastanjem (Bonnevillie-Roussy i sur., 2013). U skladu s tim, Levitin (2011) smatra da ne postoji dobna granica za stjecanje glazbenoga ukusa, ali da on često postaje učvršćen u razdoblju od 18. do 20. godine života.

Istražujući glazbene preferencije adolescenata Schedl i Bauer (2017) utvrdili su kako ispitanici najviše preferiraju *rock* i *pop*-glazbu. Rezultati jednog drugog istraživanja (Trbojević, 2019) govore kako studenti najviše preferiraju *rock* ili *blues*, a vrlo su popularne i domaća *pop-rock*, strana *pop* te strana alternativna glazba. S druge strane, studenti uvjerljivo najmanje preferiraju *turbofolk* glazbu i daju prednost stranim nad domaćim i regionalnim izvođačima. Također, preferencije studenata ukazuju na određeni stupanj dominacije globalne kulture nad lokalnom. Pavlović i sur. (2017) utvrdili su da je među studentima najomiljenija *rock*-glazba, a najmanje *turbofolk* glazba. Autori smatraju da glazbeni stilovi dosta govore o svojim slušateljima, ali da se ne može zaključke o osobi donositi isključivo na temelju istih jer prema Hargreaves i sur. (2006) glazbu slušamo u puno različitih konteksta te se zbog toga naše glazbene preferencije i mijenjaju. Yagisan (2013) ističe da glazbene karakteristike i tekst pjesama utječu na preferencije studenata prema određenoj glazbi.

Malo je istraživanja koja se bave prijenosom međugeneracijskoga ukusa odnosno utjecaja roditelja na proces stjecanja glazbenoga ukusa njihove djece (van Eijck, 2001 prema Bogt i sur., 2011). Roditelji mogu oblikovati djetetov glazbeni ukus sugerirajući djeci vrijednost glazbe koju zajedno slušaju ili pjevaju, vodeći ih na koncerte ili potičući ih na sviranje instrumenta. Za većinu ljudi glazba je važan medij i pretpostavlja se da roditelji žele podijeliti svoje oduševljenje određenim umjetnicima, bendovima ili skladateljima sa svojom djecom, što rezultira međugeneracijskim sličnostima (Bogt i sur., 2011). Stoga ne iznenađuje da se u istraživanju koje je proveo Erdal (2009 prema Yagisan, 2013) pokazalo kako su studenti koji slušaju tradicijsku i umjetničku glazbu izjavili da su na njihove glazbene preferencije najviše utjecale obitelji. Do sličnih saznanja došao je i Yagisan (2013), tj. da su preferencije prema različitim vrstama glazbe slične kod studenata i njihovih obitelji.

Teorijska polazišta: kultura slušanja i utjecaj glazbenoga obrazovanja na glazbene preferencije

Adolescenti prosječno slušaju glazbu oko tri sata dnevno (Dave, 2013; Gentile i sur., 2004) te je većina adolescenata, tj. gotovo njih 70 % mišljenja da sami utječu na odabir glazbe koju slušaju (Crenshaw, 2019). Ipak, Crenshaw (2019) smatra kako je njihova kultura slušanja pod snažnim utjecajem medija. Rezultati istraživanja Williams i sur. (2018) pokazali su da učenici glazbenih škola, za razliku od učenika koji nemaju glazbenu naobrazbu, više slušaju glazbu, tj. otprilike četiri sata dnevno. Smith (1989) je utvrdila kako mladi glazbu uglavnom koriste kao nadopunu svojih aktivnosti ili za popravljavanje raspoloženja. Učenici glazbu uglavnom slušaju pomoću prijenosnih uređaja i *streaming* tehnologije, a više od polovine njih novu glazbu pronalazi putem interneta ili aplikacija. No, ta nova „individualna“ kultura slušanja ne iskorjenjuje dosadašnju „kolektivnu“ kulturu slušanja i treba ju prihvatiti kao takvu (Hanckok, 2018). Unatoč pojavi digitalne glazbe kao dominantnoga načina slušanja, Glitsos (2019) ističe potrebu slušanja žive (autentične) glazbe koja treba zadržati temeljno mjesto u kulturi slušanja glazbe. Da je tome tako, dokazuje i istraživanje koje su proveli Kinnunen i sur. (2020) koje je pokazalo da je većina mladih, tj. 87 % djevojaka i 74 % mladića bilo na koncertu najmanje jednom u životu. Ipak, adolescenti koji uopće nisu nazočili koncertima svakodnevno su slušali glazbu (49 %), ali iskustvo glazbe uživo nije im bilo prikladno ili atraktivno zbog npr. gužve, glasnoće glazbe ili buke u publici. I rezultati istraživanja Kwon i sur. (2020) pokazali su kako adolescenti odlaze na koncerte svega jednom do dvaput godišnje.

Glazbeni ukus pojedinca dio je opće kulture koji se dugoročno oblikuje estetskim odgojem u nastavi glazbe. U nastavi glazbe potreban je psihološko-sociološki pristup poučavanju s ciljem da se estetskom percepcijom glazbe i kritičkim mišljenjem formiraju stavovi o glazbi te potreba za vrijednim glazbenim postignućima u svakodnevnom životu (Senjan, 2018). Estetsko iskustvo integrirani je kognitivno-afektivno-prosudbeni proces svojstven svakom pojedincu (Brattico i sur., 2013). Stoga, glazbeno obrazovaniji ispitanici slušaju glazbu više iz kognitivnih razloga nego zbog regulacije emocija (Getz i sur., 2012). Ljudi su najčešće u dodiru s glazbom kao slušatelji pa je za učitelje najvažnije pomoći učenicima u razvijanju glazbenih preferencija i glazbenoga identiteta jer učitelji glazbe imaju veliku ulogu u razvoju glazbenih preferencija i pozitivnoga stava učenika prema glazbi (Thomas, 2016). Učitelji glazbe tijekom nastave glazbe proširuju glazbeni ukus učenika, stvaraju pozitivan stav prema glazbi i animiraju ih za sudjelovanje u glazbenim aktivnostima (Droe, 2006; Thomas, 2016). Nastava glazbe ima značajnu ulogu u poticanju učenika na odlaske na koncerte umjetničke glazbe (Bernhofer, 2018) jer tijekom slušanja glazbe na nastavi učenici mogu promišljati o glazbenom stilu, obrascima i značenjima glazbe koju slušaju, što im može pomoći da bolje razumiju glazbu (Thomas, 2016). Na taj način, nastava glazbe utječe na formiranje glazbenih preferencija (Dobrota i Reić Ercegovac, 2014). I Gregory (1994) ističe utjecaj

glazbenoga obrazovanja na proširivanje glazbenih preferencija i to unutar različitih glazbenih stilova. Burke i Gridley (1990) tvrde kako glazbeno obrazovane osobe više preferiraju moderne, složenije stilove od osoba s nižim glazbenim obrazovanjem te da glazbenici više vole glazbu od neglazbenika. Smith (1989) je zaključila kako su ispitanici koji se ne bave glazbom manje otvoreni za prihvaćanje novih i različitih glazbenih stilova. Slično su pokazala i brojna druga istraživanja (Brittin, 1991; Brittin i Sheldon, 1995; Gregory, 1994; Hargreaves i Colman 1981; Hargreaves i sur., 1980; Morrison i Yeh, 1999). Suarez-Canedo (2013) ističe da glazbeno obrazovani adolescenti cijene različite glazbene stilove, tj. bavljenje glazbom najčešće rezultira i diferenciranijim glazbenim preferencijama i većom sklonošću složenijim glazbenim stilovima (Schäfer i Mehlhorn, 2017). Prema Hargreaves i sur. (1995) studenti glazbe više preferiraju umjetničku glazbu, a vršnjaci neglazbenici popularnu glazbu. Rezultati istraživanja Williams i sur. (2018) pokazali su da učenici glazbenih škola najviše preferiraju umjetničku, *jazz* i *rock*-glazbu. Dobrota i Reić Ercegovac (2017) utvrdile su kako učenici glazbenih škola u većoj mjeri slušaju *world music* i *jazz*-glazbu nego učenici općeobrazovnih škola. Gürge (2015) je utvrdio da su među studentima glazbe najomiljenije *rock* i *heavy metal* glazba, a među ostalim studentima tradicijska glazba i *reggae*. Elvers i sur. (2015) zaključili su kako studenti glazbe u većoj mjeri preferiraju sofisticirane glazbene stilove, a studenti koji ne studiraju glazbu konvencionalne stilove i *rock*. Ujedno, glazbeno obrazovani studenti više preferiraju različite glazbene stilove nego studenti bez glazbene naobrazbe. Rezultati istraživanja Kauffmana (2018) pokazali su da glazbeno obrazovanje utječe na glazbene preferencije i kulturu slušanja glazbe.

U nastavi glazbe osnovne općeobrazovne škole u Republici Hrvatskoj teži se utjecati na glazbene preferencije, tj. na glazbeni ukus i kulturu slušanja učenika. Prema *Kurikulumu za nastavni predmet Glazbena kultura za osnovne škole i Glazbena umjetnost za gimnazije* (MZO, 2019, 34) učenike „treba upoznati s glazbenim djelima različitih razdoblja, stilova, vrsta i žanrova, kako bi se uspostavila vrijednosna mjerila za estetsko i kritičko doživljavanje glazbe i kod učenika razvio glazbeni ukus“. Također, jedan od odgojno-obrazovnih ciljeva učenja i poučavanja predmeta jest „potaknuti razvijanje glazbenoga ukusa i kritičkoga mišljenja“ (MZO, 2019, 3). Međutim, učenici općeobrazovne škole nastavu glazbe, tj. nastavu Glazbene kulture imaju svega jedan sat tjedno tijekom svih osam razreda osnovne škole. Postavlja se pitanje je li navedena satnica dovoljna da bi se kod učenika uspostavilo vrijednosno mjerilo za estetsko i kritičko doživljavanje glazbe iako je dominantna i obvezna aktivnost prema Kurikulumu (MZO, 2019) slušanje glazbe. Aktivnost slušanja ostvaruje se u okviru domene A) *Slušanje i upoznavanje glazbe*. Međutim, u nastavi glazbe očekuje se da u okviru domene B) *Izražavanje glazbom i uz glazbu* učenici izvode i glazbene aktivnosti kao što su pjevanje, sviranje, glazbene igre, glazbeno stvaralaštvo i pokret uz glazbu. Doduše, učitelj bi trebao s obzirom na otvoreni kurikulum nekoj od navedenih aktivnosti u okviru domene B dati veći ili manji naglasak i ne ih sve ostvarivati u jednakoj mjeri jer je to nemoguće s obzirom na malu satnicu. Treća domena, tj. C) *Glazba u kontekstu*

nadopuna je domenama A i B i objedinjuje muzikološke i glazbene sadržaje koji se ostvaruju u okviru domena A i B.

Nasuprot učenicima općeobrazovne škole, učenici osnovne glazbene škole u Republici Hrvatskoj, osim što polaze jedan sat nastave glazbe u općeobrazovnoj školi, u glazbenoj školi polaze nekoliko predmeta te shodno tomu imaju znatno više sati nastave glazbe. Naime, prema *Nastavnom planu i programu za osnovnu glazbenu školu* (MZOŠ, 2006), osnovna glazbena škola traje šest godina i pripada, kao i općeobrazovne škole, pod nadležnosti Ministarstva znanosti i obrazovanja. Tijekom tih šest godina učenici polaze dva sata tjedno nastavu *Solfeggia*, dva sata tjedno individualnu nastavu sviranja, od trećeg do šestog razreda dva sata tjedno Skupno muziciranje, tj. Pjevački zbor ili Komorno muziciranje. Osim navedenoga, učenici koji žele nastaviti glazbeno obrazovanje u srednjoj glazbenoj školi u šestom razredu pohađaju jedan sat tjedno nastavu Glasovira i izborno jedan sat tjedno nastavu Teorije glazbe (MZOŠ, 2006). Može se zaključiti kako učenici glazbene škole imaju znatno veću satnicu nastave glazbe u odnosu na učenike općeobrazovne škole. U svim navedenim predmetima prema *Nastavnom planu i programu za osnovnu glazbenu školu* (MZOŠ, 2006) teži se razvijanju glazbenoga ukusa učenika.

S obzirom na prethodno navedene rezultate istraživanja i činjenice vezano za nastavu glazbe u osnovnoj općeobrazovnoj i glazbenoj školi pristupilo se istraživanju kojim su se htjele utvrditi glazbene preferencije i kultura slušanja glazbe učenika glazbenih, ali i učenika općeobrazovnih škola u Republici Hrvatskoj.

Metode

Cilj i hipoteze istraživanja

Cilj istraživanja bio je utvrditi razlike u glazbenim preferencijama i kulturi slušanja glazbe između učenika završnih razreda osnovnih općeobrazovnih škola i završnih razreda osnovnih glazbenih škola u Republici Hrvatskoj.

Istraživanje je polazilo od sljedećih hipoteza:

H1: *Postoji statistički značajna razlika u glazbenim preferencijama između učenika općeobrazovnih i glazbenih škola.*

H2: *Postoji statistički značajna razlika u kulturi slušanja glazbe između učenika općeobrazovnih i glazbenih škola.*

Hipoteze se temelje na pretpostavkama (Brittin, 1991; Brittin i Sheldon, 1995; Dobrota i Reić Ercegovac, 2017; Elvers i sur., 2015; Getz i sur., 2012; Gregory, 1994; Gürgen, 2015; Hargreaves i Colman 1981; Hargreaves i sur., 1980; Kauffman, 2018; Morrison i Yeh, 1999; Schäfer i Mehlhorn, 2017; Smith, 1989; Williams i sur., 2018) da glazbena naobrazba utječe na glazbene preferencije učenika i njihovu kulturu slušanja glazbe.

Uzorak i postupak prikupljanja podataka

Istraživanje se odvijalo tijekom 2020. i 2021. godine i obuhvatilo je 200 učenika (N = 200), od toga 105 učenika završnih razreda osnovnih općeobrazovnih škola i

95 učenika završnih razreda osnovnih glazbenih škola (uzorak je detaljnije opisan u Tablici 1). Razlog ciljanoga odabira završnih razreda jest to što smo pretpostavili da su učenici na kraju svojega osnovnoškolskog obrazovanja i ulaska u adolescentsko doba već razvili određene glazbene preferencije i stekli izvjesnu kulturu slušanja glazbe. Istraživanje je u suradnji s učiteljima glazbe provedeno na prigodnom uzorku *online* anketiranjem ispitanika iz pet hrvatskih županija (Zagrebačka županija, Virovitičko-podravska županija, Osječko-baranjska županija, Vukovarsko-srijemska županija i Grad Zagreb). U skladu s etičkim kodeksom istraživanja (Ajduković i Kolesarić, 2003) tražena je i dobivena suglasnost roditelja. Istraživanje su financirali autori.

Iz Tablice 1 može se vidjeti kako je u istraživanju sudjelovalo 105 učenika sedmih i osmih razreda osnovnih općeobrazovnih škola i 95 učenika petih i šestih razreda osnovnih glazbenih škola.

Tablica 1.

Instrument i statistički postupak

Anonimni *online* anketni upitnik koji su ispitanici ispunili sastojao se od pitanja i tvrdnji kojima se htjelo doznati kakve su glazbene preferencije ispitanika i njihove navike, tj. kultura slušanja glazbe. Anketni je upitnik sveukupno sadržavao 22 čestice od kojih je za potrebe ovoga rada iskorišteno njih deset, dok ostale kojima su se ispitivale razlike u preferencijama ispitanika s obzirom na sociodemografske varijable i mišljenja ispitanika o utjecaju nastave glazbe na njihove preferencije nisu uključene u analize predstavljene u ovom radu.

Glazbene preferencije učenika ispitane su instrumentom koji se sastojao od četiri čestice koje su bile u formi Likertove skale (primjer: *Na ljestvici od 1 do 5 označi koliko ti se sviđa umjetnička glazba, gdje 1 znači da ti se uopće ne sviđa, 2 da ti se donekle ne sviđa, 3 niti sviđa, niti ne sviđa, 4 da ti se donekle sviđa, a 5 da ti se jako sviđa*). Preferencija prema određenoj vrsti glazbe tretirana je kao zavisna varijabla u ovom istraživanju.

Kultura slušanja glazbe ispitana je instrumentom koji se sastojao od šest čestica (svih šest pitanja bila su zatvorenoga tipa od kojih su tri bila dihotomnoga karaktera, a tri pitanja jednostrukoga izbora). Mišljenja ispitanika tretirana su kao zavisna varijabla.

Za obradu kvantitativnih podataka korišten je t-test s ciljem utvrđivanja mogućih statistički značajnih razlika u glazbenim preferencijama između učenika općeobrazovne i glazbene škole kao i njihove kulture slušanja glazbe. Kvantitativni podatci obrađeni su računalnim programom SPSS.

Rezultati i rasprava

S ciljem provjere hipoteze H1 *Postoji statistički značajna razlika u glazbenim preferencijama između učenika općeobrazovnih i glazbenih škola* napravljen je t-test za nezavisne uzorke (Tablica 2). Statistički značajna razlika utvrđena je prema sklonosti umjetničkoj glazbi ($p < ,001$) i pop-glazbi ($p < ,01$), pri čemu ispitanici iz glazbenih škola izvještavaju o većoj sklonosti. S obzirom na preferenciju prema umjetničkoj

glazbi, dobiveni je rezultat očekivan, a što je u skladu i s nekim ranijim istraživanjima (Williams i sur., 2018; Hargreaves i sur., 1995) jer se školovanje učenika glazbenih škola (sviranje, pjevački zbor, solfeggio, povijest glazbe itd.) najvećim dijelom temelji na umjetničkoj glazbi. Razliku u preferenciji prema pop-glazbi tumačimo time da su glazbeno obrazovani učenici otvoreniji prema svim stilovima glazbe o čemu svjedoče i drugi autori (Burke i Gridley, 1990; Smith, 1989; Suarez-Canedo, 2013).

Tablica 2.

S obzirom na dobivene rezultate, hipoteza H1 *Postoji statistički značajna razlika u glazbenim preferencijama između učenika općeobrazovnih i glazbenih škola* djelomično je prihvaćena.

U nastavku upitnika od ispitanika se htjelo doznati koliko često slušaju glazbu. Kao što je vidljivo iz Tablice 3, tri od četiri učenika općeobrazovne škole glazbu slušaju svaki dan, a ostali nekoliko puta tjedno. Još je veća učestalost svakodnevnoga slušanja glazbe kod učenika glazbene škole (85,3 %) dok svaki deveti učenik to čini nekoliko puta tjedno. O sličnim rezultatima izvještavaju i drugi autori (Dave, 2013; Gentile i sur., 2004; Williams i sur., 2018). Iznenađuje da su tri učenika glazbene škole izjavila kako uopće ne slušaju glazbu.

Tablica 3.

Učenici su se zatim trebali izjasniti o tomu bave li se različitim aktivnostima dok slušaju glazbu ili jednostavno ne rade ništa već ju samo slušaju. Iz Tablice 4 vidljivo je kako vrlo malo učenika i glazbene (svaki šesnaesti učenik) i općeobrazovne škole (svaki osmi učenik) sluša glazbu bez dodatnih aktivnosti. Nažalost, u današnje vrijeme pasivno slušanje glazbe, dakle ono u kojem je slušanje glazbe prateća aktivnost, sve je raširenija pojava. Još je Smith (1989) utvrdila kako mladi glazbu uglavnom koriste kao nadopunu svojih aktivnosti. Aktivno slušanje, kod kojega smo usredotočeni isključivo na skladbu koju slušamo i putem kojega istinski možemo doživjeti glazbu, postalo je prava rijetkost.

Tablica 4.

Nadalje, od ispitanika se htjelo doznati koliko često posjećuju koncerte umjetničke glazbe. Kao što se može vidjeti iz Tablice 5, tek svaki osmi učenik općeobrazovne škole posjećuje koncerte umjetničke glazbe. Učenici glazbene škole, što je bilo i očekivano, to čine u znatno većem broju, tj. njih više od dvije trećine. Rezultat ne iznenađuje s obzirom na ranije utvrđenu razliku u preferenciji prema umjetničkoj glazbi u korist učenika glazbene škole, a i s obzirom na već navedenu činjenicu da se nastava u glazbenoj školi najvećim dijelom temelji na umjetničkoj glazbi.

Tablica 5.

Učenici su se potom izjasnili o učestalosti odlazaka na koncerte popularne glazbe (Tablica 6). Nešto više od polovine učenika glazbene škole odlazi na koncerte popularne

glazbe (najčešće to čine nekoliko puta godišnje) dok isto toliko učenika općeobrazovne škole uopće ne posjećuje koncerte popularne glazbe. I u istraživanju Kwon i sur. (2020) pokazalo se kako adolescenti odlaze na koncerte svega jednom do dvaput godišnje.

Tablica 6.

U sljedećem pitanju učenici su odgovarali na pitanje *Slušaš li neku pjesmu samo zato jer je popularna?* Rezultati su vidljivi u Tablici 7. Naime, vrlo je malo ispitanika iz obje skupine (otprilike svaki osmi) izjavilo kako neku pjesmu sluša jer je popularna. Sličan rezultat utvrdio je Crenshaw (2019), tj. ustanovio je da je 70 % adolescenata mišljenja kako sami utječu na odabir glazbe koju slušaju. Autor ipak ističe da adolescenti nisu svjesni u kojoj je mjeri njihova kultura slušanja pod snažnim utjecajem medija.

Tablica 7.

Posljednje je pitanje glasilo: *Misliš li da ako neka pjesma ima veliki broj pregleda na YouTubeu to onda znači da je i kvalitetna?* Kao što se može vidjeti iz Tablice 8, učenici su odgovorili u gotovo istom postotku kao i na prošlo pitanje, odnosno tek nešto više od desetine učenika mišljenja je kako popularnost neke pjesme na YouTubeu ujedno znači i da je pjesma kvalitetna. I u ovom slučaju učenici su iskazali mišljenje o velikom stupnju autonomije u odabiru glazbe koju slušaju, no i ovdje bismo se priklonili mišljenju Crenshawa (2019), tj. da učenici nisu svjesni utjecaja medija na njihov odabir.

Tablica 8.

S ciljem provjere hipoteze H2 *Postoji statistički značajna razlika u kulturi slušanja glazbe između učenika općeobrazovnih i glazbenih škola* napravljen je t-test za nezavisne uzorke (Tablica 9). Značajna razlika utvrđena je jedino u posjećivanju koncerata umjetničke glazbe pri čemu ispitanici iz glazbenih škola izvještavaju o većoj sklonosti ($p < ,001$).

Tablica 9.

S obzirom na dobivene rezultate, hipoteza H2 *Postoji statistički značajna razlika u kulturi slušanja glazbe između učenika općeobrazovnih i glazbenih škola* djelomično je prihvaćena.

Zaključak

Ovim radom htjelo se utvrditi postoje li razlike u glazbenim preferencijama i kulturi slušanja između učenika završnih razreda osnovne glazbene škole i općeobrazovne škole. Sveukupno gledajući odgovore ispitanika obiju skupina najomiljenija je pop-glazba, zatim slijede umjetnička i rock-glazba dok su preferencije prema turbofolk glazbi najmanje zastupljene. Rezultati istraživanja govore kako učenici glazbene škole u odnosu na učenike općeobrazovne škole u većoj mjeri preferiraju umjetničku i pop-glazbu. Ujedno, učenici općeobrazovne škole iskazuju veće preferencije prema rock i turbofolk glazbi. Smatramo kako razlike u preferencijama ukazuju na činjenicu kako se u nastavi glazbe općeobrazovnih škola, koja je opterećena malom tjednom satnicom,

ne uspijeva kod učenika izgraditi glazbeni ukus i razviti kritičko vrednovanje glazbe u mjeri u kojoj je to moguće u glazbenoj školi. To je posebno važno jer živimo u vremenu u kojemu mediji u značajnoj mjeri utječu na glazbene preferencije slušatelja. Stoga je na učiteljima glazbe u općeobrazovnoj školi da još više vremena, koliko je to moguće, posvete dominantnoj aktivnosti u nastavi Glazbene kulture, a to je slušanje glazbe.

Rezultati ovoga istraživanja također pokazuju kako većina učenika svakodnevno sluša glazbu, ali gotovo redovito uz neku drugu aktivnost, tj. glazba im služi kao zvučna podloga. Za pravi, istinski doživljaj glazbenoga djela, preduvjet je koncentrirano slušanje neometano drugim aktivnostima. Ovdje ponovno moramo naglasiti ulogu učitelja glazbe i aktivnosti slušanja koja se provodi u nastavi. Naime, slušanje glazbe u nastavi Glazbene kulture treba se odvijati isključivo kao aktivno, odnosno učenici putem zadataka za slušanje nastoje pažljivo poslušati određenu skladbu (i više puta) i tako uočiti najvažnije sastavnice djela. Ovim metodičkim pristupom razvija se u učenika osjećaj za kritičko i estetsko vrednovanje glazbenoga djela. Nadalje, pokazalo se kako trećina učenika glazbene škole i većina učenika općeobrazovne škole ne posjećuje koncerte umjetničke glazbe, dok na koncerte popularne glazbe odlaze u podjednakom omjeru, tj. oko polovine od ukupnoga broja. Značajan broj učenika koji uopće ne odlaze na glazbena događanja mogao bi se djelomično pripisati i ranoj adolescentskoj dobi ispitanika jer zasigurno nisu svi roditelji suglasni da djeca samostalno odlaze na takva okupljanja. I konačno, gotovo svi učenici su se izjasnili kako popularnost neke skladbe i broj pregleda na YouTube platformi ne utječe na njihove glazbene preferencije. Nemamo razloga sumnjati da je tomu tako, ali mišljenja smo kako dio ispitanika ipak nije svjestan ogromnoga utjecaja koji mediji imaju na današnjega slušatelja. Stoga još jednom moramo naglasiti ulogu učitelja glazbe, ali i roditelja, koji u značajnoj mjeri sudjeluju u stjecanju kulture slušanja adolescenata.

Na kraju bismo naglasili nekoliko ograničenja ove studije. Mišljenja smo kako bi uključivanje starijih adolescenata, tj. učenika završnih razreda srednjih glazbenih i općeobrazovnih škola u isto ili slično istraživanje dalo potpuniji uvid u spomenutu problematiku. Osim toga, istraživanje glazbenih preferencija i kulture slušanja glazbe roditelja učenika moglo bi djelomično objasniti rezultate dobivene ovim istraživanjem, a sve s ciljem odgoja budućih kritički i estetski osviještenih konzumenata glazbe.