

ISSN : 0975-4792

JER

Journal *of*

Educational Review

Volume 7

Number 1

January-March 2014



Creating global scientific knowledge
for development of Indian higher education



SRI AUROBINDO PUBLICATIONS
New Delhi (India)

Journal of Educational Review



Published By : Serials Publications

Frequency : Quarterly

ISSN : 0975-4792

EISSN : -

Price : [Click Here](#)



About this Journal

- Editors/Editorial Board
- Instructions to the Authors
- Article Processing Charges
- Abstracted/Indexed/Reviewed
- Publication Ethics and Publication Malpractice Statement
- Library Recommendation Form
- ICV Value
- Journal Impact Factors
- Special Issue
- Archives
- Online Submission
- Invitation to Start New Journal
- Related Journals
- Subscription and Price Information
- Invitation to Reviewer
- Copyright Form
- Sample Style

Newsletter Sign Up!

Select Category

Sociology, Anthropology ▾

E-mail

Subscribe Unsubscribe

Journal of Educational Review : Articles

- Men and Environment in Yoruba Religion: Implications for Education**
 Author : TANWO, Babawale Solomon
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 519-528
[Show/Hide Abstract](#)
- Evaluation of Resource Acquisition Techniques for Educational Development- Imperatives for Strategic Planning**
 Author : AYO, Abba Innocent & Udo, Amoskeh Abiodun
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 529-537
[Show/Hide Abstract](#)
- Parental Behaviour and Adolescent School Outcomes: A Study of Senior High Students in the Alzapem North District of Ghana**
 Author : Stephen Antwi-Danso & Alex Kwaa
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 539-545
[Show/Hide Abstract](#)
- Employers' Perceptions of The Employability Skills of New Graduates in Nigeria**
 Author : ALLAKO, Yekunde. A.
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 547-558
[Show/Hide Abstract](#)
- An Examination of Marital and Weberian Perspectives on Social Stratification and Their Relevance to Educational Opportunities in Nigeria**
 Author : Armat, I. O. O; Mrs. Hassan, M. R. and Alvirbia, M. & Amuda, Robinson
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 557-584
[Show/Hide Abstract](#)
- Towards Assuring Quality in Private Universities in Nigeria**
 Author : Arowojoye, M. Olatokun & Iyasari, Oboyoja
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 585-589
[Show/Hide Abstract](#)
- Ensuring Effective School Growth Through Teacher Development and Retraining**
 Author : Asodiha, Juliana D & Bergaari-Avua Victoria D
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 671-676
[Show/Hide Abstract](#)
- Influence of Quality of Life on Student Achievement**
 Author : Jolita Dudzinska
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 677-683
[Show/Hide Abstract](#)
- Educational Inputs and Students' Academic Performance in Secondary Schools in Edo State, Nigeria**
 Author : C. C. Duze, M. Olosun & R. C. Ogbah
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 595-593
[Show/Hide Abstract](#)
- Effective Human Resource Utilization in the Administration of Public Junior Secondary School Education in Rivers State**
 Author : EGBYIN, Emmanuel Oloruntime LENE, Banna & EMENI, Jonathan Efe
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 585-605
[Show/Hide Abstract](#)
- Taste and Musical Preferences in the Context of Music Education**
 Author : Libor Fridman
 Volume : No.7 (2014) Issue No. 14 (2014)
 Pages : 607-617
[Show/Hide Abstract](#)

TASTE AND MUSICAL PREFERENCES IN THE CONTEXT OF MUSIC EDUCATION

Libor Fridman

Faculty of Education, Matej Bel University, Banská Bystrica, Ružová 13, 974 11, Slovakia
E-mail: libor.fridman@umb.sk

Scientific study deals with the essence of taste as aesthetic category in the context of Music Education. Theoretical analyzes the determinants shaping tastes in education and socio-cultural processes. Bringing research results tastes high school students and interpretation of selected results in the process of musical, cultural and artistic education.

Key words: *taste, determinants of taste, taste as the ability to perceive beauty, taste like attitude towards aesthetic phenomenon, the development of taste, taste research*

Taste is usually associated with choosing something that should bring pleasure and a nice experience (enjoyment), whether it is fashion, communication, lifestyle, art, etc. The problem is that the same thing, the same phenomenon, someone brings joy, another does not. Why does the structure of the object acts on someone aesthetically positive, but on another man, in other circumstances it causes adverse aesthetic response? This contradiction is related to the **ability** of man to perceive and judge aesthetically, or the cause of the nature of its **approach**, which refers to social communication and socio-cultural environment?

De Gustibus non est disputandum – suggests that taste in the context of aesthetic categories is phenomenon, which has a dominant subjective determination. In the area of Music Education it represents an area of affective personality development, the objective and cognitive learning objectives may occur only in a secondary addiction. What should be the purpose of forming intentional taste? To hone, refine, cultivate individual tastes, or take the values and the assessment criteria?

What is tacky and what is tasteful? What criteria can be considered correct? Are the criteria of it artistic, cultural, social, generational, or individually?

What does it mean for individual tastes? It is the implementation and design of its ideas and ideals (e.g. dressing), or determining socio-cultural

requirements and conventions. It is tasteful clothing that reflects the personality of a person, or which respects the trends of fashion, function and situation? Why do clothing and presentation standards implement your taste some social movements, their social and generationl rebellion? What is taste?

There are three ways of understanding and using the concept of taste:

1. **Individual** taste – as quite complicated property disposition, the ability of the human individual.
2. **Social “taste”** – socio-cultural consensus standards, rules, socially accepted patterns of taste, i.e. evaluation of beautiful objects of perception.
3. **Category** of aesthetics – which includes both the above contents and defined in terms of aesthetics criteria for assessment and evaluation of taste i.e. what elements constitute the criteria on which the principle of change and evolve.

Curriculum of artistically and aesthetically oriented subjects always set a goal: to positively form the artistic and aesthetic tastes of students in this area and in general. The basic problem is that the curriculum remains the defining tastes in terms of subject didactics, and hence psychology, educational psychology, sociology, etc., formulating

of educational objectives in terms of mental processes and selection of content and determine the methods and forms for implementing the goals.

BACKGROUND OF DEFINING OF TASTE

Taste is always connected to perception, selection and assessment of the aesthetic properties of the object. It is defined as the ability or attitude. It has internal and external determinants, but their impact on the formation of taste can be differentiated. The relationship of internal and external determinants has a dialectical character. Proportionality of the impact of emotionality and cognitive drugs on the formation and speeches are also different tastes, like speech conativity. Sometimes flair assessed only in relation to art, currently also in relation to non-artistic aesthetics. Currently emphasizes socio-cultural and multicultural nature of individual taste, both determinations, as well as in speech. Taste ceases to be just a personal issue, but has a particular social overhang, the relationship of people living together in homogeneous and non-homogeneous social groups. If we want to influence and shape individual taste to be good, grown, refined, it is essential to clearly identify modifiable structural elements of taste and effective way of educational action. In terms of pedagogy it is necessary to specify the characteristics of personality and psychological processes involved in nature and manifestations of taste and intended to be the aim of the educational activity. Only in this way it can be effectively applied to the particular structures of taste and formulate learning objectives.

Taste as the Ability

Taste (as ability to judge beauty and aesthetic properties) can be considered as specific, sensory and intellectual – cognitive ability, covering the meta-needs and higher feelings of personality.

Genetic basis of skills are specific abilities. Genetic basis of individual difference manifests itself in all respects and mental processes of personality. Ability to judge the aesthetics of the building will be determined not only by different sense properties, but also the nature of cognitive and emotional processes. Learning has to develop the ability tastes influence. Since its focus and quality of objectives, content, motivation, methods and forms of care, whether one can already perceive the aesthetic object. Continuity capabilities for the development of general and specific skills related

to implementation capabilities, consolidating, improving and developing the adequate operation. Important in this process is intrinsic motivation learner, inherently based on the needs of the child to express not only the substance but also the finer shades of aesthetic perception of the object.

Development talent structures to structures abilities can be observed in several stages. Developed tastes contain very finely developed structures that can perceive and assess the subtlest shades of aesthetic meanings of aesthetic object. Some relate to biological needs, others meta-needs and higher feelings. Taste entity that we refer to as simple “rough” has developed to the structure of skills that relate to the basic biological needs and natural emotionality personality structure aesthetic assessment, which bind to and above meta-needs and higher feelings, it remains undeveloped. Such elements of the aesthetic object operator are unable to survive and are not only considered, but sometimes not seen. This is reflected preferences the tastefully simple genres of art, which address the needs of entertainment below, dominates them primitivism, biology, erotic, sexism, consuming. It is this taste is accepting the object of media manipulation. In developing tastes operator there are several dynamic factors. Internally operates affective dynamics, emotionality, emotionality, a strong internal motivation is and has sometimes dominating influence on the development of skills such as tastes. Different emotional dynamics manifested significantly just in the development of artistic and aesthetic abilities. Naturally operates dynamics cognitive drugs from outside, learning and new knowledge, which not only enriches and shapes personality, but in conjunction with emotion inspires further cognition, experience, activities and so on. Dynamics of activity means that the activity has the ability to not only implement, but leads to the consolidation and deepening, while making the activity becomes a source of further deeper, more detailed cognitively and subsequently related and conditioned emotionality. The pitfall of dynamic factors may be the reverse effect, and blocking development.

The process of developing the capacity of individual taste is basically dependent on the ability of the structure and its biological basis gifts. The development process is moving from a lower to a higher structure, more complex. Developed the basic structure of perception and aesthetic assessment are directly related to good and

pleasant, satisfactory basic biological needs, while biological conditionality plays an important role throughout the development. The initial education of the child to a good and beautiful is just an initial structure development and to develop a real taste that has gone so far as to rhyme symphony music, colourful children's drawings of cubist paintings.

Tastes as Attitude to Beauty

Taste is a complex, systemic, human communication feature, which applies to the evaluation and selection of aesthetic phenomena, and which reflects the entire personality structure, the mental state and the impact of socio-cultural environment.

In speeches taste is now clearly showing all the properties of attitudes:

Systematism – the whole personality all its qualities: temperament, ability, character, attitudes, motives, other free features. Communication – taste can occur and is expressed exclusively in communication, in aesthetic even then with it. The relative fixity – depends on all three components and their modifications: cognitive, affective, conative. Focused on the perception of the object of social environment – assessment of beauty is always located in the area of communication and thus social environment in which it primarily (pre-memorized cultural patterns and norms) and secondary (feedback) determines. Positive or negative rating – taste is reflected antinomy survival and recruitment pleasant, i.e. beautiful, rejection and unpleasant, that is ugly – everything subjectively speaking. Conativity, response actions, behaviour – lies both in pronouncing the tastefully court, but also in other forms of survival aesthetic object, non-verbal expressions, gestures, sounds, and ultimately producing beautiful.

In terms of mental processes and focus of educational objectives, we distinguish three components of taste, which affect its character, focus and symptoms: cognitive, affective, and conative. All the three are interrelated and each has its influence on the assessment of aesthetic qualities and aesthetic character related communications. Individual components may be in a harmonious complementation, but in disharmonious and illogical contradictions.

Each component can individually affect the education of specific objectives and aesthetic education so focus on the development of taste, aesthetic interests, preferences, values.

Prerequisite for the proper development of the harmonious development are of all three components. Sometimes, however, the educational process is dominated by a certain ingredient, for example, depending on what the general objectives of the company prefers.

Externally taste determines the social and cultural environment, cultural norms and patterns that can acquire a dominant influence on the tastefully courts and speeches. "Taste is one of the major manifestations of **attitudes** – and thus incentive structures of personality – motivation" (Poledňák, Ivan, 1984).

Affectivity and Emotionality in Aesthetic Communication

If we say that the taste has its emotional component which has the status of a relational dimension and its overall character is inevitably reflected in the tastefully court, it may have in terms of stability the tastefully court mutable nature. Emotionality will affect not only the perception of the current object, but preference will determine the character's emotional state, which is essentially objectified status as a real entity.

Taste Research

The research was done in two stages: the preparatory and implementation. In preparation, we verify the pre-research questionnaire of individual tasks, their drafting and readability, put them into practice and modify tasks must specify the selection of samples and their combinations in the presenting part, preparing the selection and specification of the research sample. The main research was conducted and based on questionnaires, individual tasks were linked to the presentation and perception demonstrations. Quantitative evaluation we did, but mainly used qualitative method. Interpretation of results is by a graphical representation and comparison of research results.

The aim of the research was to find out:

- What is the taste of young people in music and in some other areas of art and culture in action musical and aesthetic education?
- Whether the tastes of young people in the arts focused only on fun, popular genres and simpler products, or even the perception of challenging musical artefacts, fine, art and film clip.
- What is the relationship of the individual internal – and external personality – socio-cultural determinants of taste?

- Which component dominates taste than attitude in his speech: cognitive, affective, conative, or the impact of socio-cultural environment?
- Whether the taste manifested more than ability or as an attitude.
- Whether the tastes and prejudices affect bias towards certain styles and genres.
- What should be the focus of educational objectives that may influence and shape the tastes of young people?

In terms of the impact of individual components of the manifestations of taste, we investigated the cognitive areas: whether students are able to knowledge, knowledge to recognize and identify aesthetically and artistically valuable object, artefact, product. We assumed (hypothetically) that pupils from school relatively good understand, and in some cases, skills and intellectual skills recognize artefacts and distinguish them from the garbage and cheesy. In the emotional area we focused on survival and emotional attitudes of students on specific artefacts and cultural products in the field of visual arts and music. What they consider the perception demonstrations for aesthetic, what a nasty and neutral, as they sample acts emotionally, what specific emotions in them raises, adoption, or rejection. The conative areas we examined how music and art products prefer you most like to hear, which is focused on the aesthetic perception outside of school and what type of music would be assigned to specific visual template.

RESEARCH TOPIC

Tastes of young people in high school in action and musical aesthetic education and its determinants in terms of personality psychology and pedagogy

BACKGROUND RESEARCH QUESTIONS

Many years of teaching experience in the field of education art clearly suggests that the perception of art students prefer: entertaining genres of mainstream dominant culture, generational and social corresponding character. Minority genres and artefacts "high" art prefers only a small part of the younger generation, as becomes clear from the nature of education of art in primary and secondary schools. The tastefully determine the preferences of students rather emotions and experiences, as the amount received and presented facts and knowledge about art. They indeed have an impact on the nature and quality of aesthetic perception, but in

terms of taste ultimately act as secondary. Reproduction, explanation or application of knowledge has not been a guarantee of quality aesthetic survival, modifications prejudices in relation to artistic genres, second, artefact, even not a guarantee of change.

Observation in the preparatory phase of the research was aimed precisely at cognition and emotionality at the tasteful courts and manifestations students. We have observed that students accept good quality, interesting, problematic presentation of knowledge about artefacts and art in general, accept cognitive effective education in the arts, but rather have an emotional nature of artistic education, which brings in itself the dynamics of not only knowledge but also experience directly from the artefact, respectively activities relating to the production – perception or artefact.

Research Questions

- What is the taste of young people in selected kinds of art in music, visual arts, film? It has a gentle nature, culture, refinement, focusing on high artistic value, or is oriented mainly to simple aesthetic objects, fun, relaxing, reflecting the generational and unifying etc.? It manifests the impact of media manipulation aimed at hedonism, hedonism, cool – effect, superficiality and the like?
- Does the music and aesthetic education a positive impact on the nature taste of apperception aesthetically valuable artefacts, or only certain source of knowledge and analytical skills, but without effective links to the emotions of students and their tastes?
- It tastes just the ability, or is it a complex personality characteristic?
- What is the relation determining the individual components of individual taste, which, and under what circumstances, acts dominantly (cognitive, affective, conative, socio-cultural, respectively generational)?
- Does cognitive component of taste in education correspond with emotional and conative? Cognition has a strong or weak influence on the tastes of young people, their interests, motivations, lifestyles.
- Is the taste of young people in relation to serious art music where the artefacts are positive or negative? What is in relation to selected minority genres?

- What affects the taste socio-cultural environment, generational expressions, prejudices?
- How to assess pupil's kitsch? Negative, pejorative and tend to avoid him (as conceived in negative social reality)? Or is usual kitsch object of aesthetic experience and a positive assessment?

RESEARCH HYPOTHESES

The Basic Hypothesis

Tastes of young people is mostly determined by: age corresponding emotional attachment to the aesthetic object, the impact of social and cultural backgrounds, preference of entertainment products and the majority culture and a positive relationship to specific ethical and social values is a prerequisite that the correct focus educational objectives could taste the young people positively influence and shape towards the aesthetic and artistic values.

Partial Hypotheses

H1: Taste of young people has the attitude to the beauty of nature, has the cognitive, emotional component and its capacity, ability and experience play a role, but it most affects emotionality.

H2: Speeches tastes of young people do not correspond with knowledge of the arts and the ability to distinguish aesthetically valuable items and artefacts.

H3: Young people are able to distinguish the value of artistic, ethical, functional, but their taste is most influenced emotionality of aesthetic perception.

H4: Taste of young people reflects generational attitudes and socio-cultural impacts (both positive and negative, e.g. prejudices against certain artistic and aesthetic object).

H5: Taste of young people is related to positive ethical values, can recognize and condemn immoral elements in aesthetic product.

H6: Taste of youth has equal social and cultural position of democratic and tolerant character.

H7: Young people do not kitsch and other aesthetically worthless products as inferior and contemptible, on the contrary, consciously are a good source of aesthetic, emotional experience, or at least positive aesthetic assessment and evaluation.

H8: Taste of young people in music is aimed at majority potable – fun music and prevail fashionable genres in it, majority, mainstream – the result of media manipulation.

Research Methods

Qualitative research methods were used in the preparation phase and are reflected in particular in specifying research questions, hypotheses particularized and finished the questionnaire. This was particularly the unstructured observation, apperception, interpretations and qualifications aesthetic objects and phenomena in relation to pupils' individual tastes; particular relationship in education, cognitive approach to emotionality, the individual perception, the interpretation of aesthetic phenomena and artefacts and individual tastes of students over several years of teaching experience in music education, aesthetic education, literature, etc. The conclusions of this observation suggested that the broadening and deepening of knowledge about art, artefacts, aesthetic objects, developing the ability to perceive and judge aesthetically, and experience, or even the development of intellectual skills to interpret the aesthetic meanings are not a condition and guarantee immediate and imminent formation of individual taste pupils from which indicated that individual taste inherently aesthetic perception of beauty, evaluation, positive survival, search, and creation also depends on other structures pupil's personality, etc.

Quantitative research methods: questionnaire, observation, interview. Essential means of our research was the questionnaire. It contains the following information: school year and class. It was not deemed necessary to distinguish the gender of the respondents, because our focus and research output can be assumed following work, at school, where differentiation by gender does not make sense, therefore, for us to even this figure was not significant. Introduction and instructions to complete the questionnaire were not in writing, because we were determined to carry out research in each group and individually prepared and realized they were in oral form. We pointed in particular to the individual nature of responses, without the other – will and unwanted, whether knowingly or not – influence the students to which young people have a natural tendency in terms of their mutual social communication, particularly in situations of release, freedom, benevolence, which were essential attribute atmosphere filling in the questionnaire. The need for truthfulness, openness, realizing is unaffected and unimpaired individuality we “spiral” repeated several times. When we were convinced to create the necessary atmosphere and conscious understanding and

prepared individualization, we handed out sheets, explaining technical issues and we started filling out a questionnaire to fill out. Its filling was associated with the presentation of aesthetic objects and artefacts, resulting in the relatively large technical demands, while content validity.

Substantive items of the questionnaire consisted of questions, tasks, tables, and the bulk of the supposed link to the audiovisual part: the pictures, videos, samples, without which it is impossible to complete the questionnaire. The questions we used: questions and multiple choice questions with answers assigning selected, scaled tasks, open questions and tasks. We used a five-speed range to express preferences the tastefully various musical genres and styles, from very positive through neutral to negative evaluation.

Research Sample and its Characteristics

In principle, we did not expect differences between age groups, we assumed relatively homogeneous sample. Therefore, we tried to choose classes, which in our view consisted of a representative sample: the first year and third year. In terms of targeting secondary study we chose both professional as well as general educational school. The research sample consisted of students in secondary medical school in Banská Bystrica and Grammar School (Tajovského Street) in Banská Bystrica in the total number of 200 students. Individual presentations related to the research we've done personally.

The anamnestic part of the questionnaire, we found the following facts:

- 11% of respondents have at least one parent musician, 12% sibling musician;
- Music School attended: Department of Music 16%, 16% art, 12% of the dance; the choir sang 11%;
- The musical instrument can play by self-assessment 14%, the music group playing 2 respondents;
- To keep music in the family 17% of respondents
- Parents at home usually do not listen to classical music: 2%, 12%, 20%, 18%, 48% (percentages we present five-point scale from unequivocal **yes** – until unequivocal **no**);
- Folklore similarly: 16%, 10%, 21%, 14%, 39%;
- Parents most popular music listening: 20%, 41%, 26%, 7%, 6%;

- Relationship to musical education from primary presented as follows (again, five-point scale from positive to negative): 23%, 25%, 33%, 11%, 8%;
- Relationship to aesthetic education at secondary school (we assess those who have): 27%, 40%, 23%, 7%, 3%;
- Relationship singing is comparatively very positive: 30%, 25%, 21%, 11%, 13%;
- evaluating their own talent for music: 13%, 18%, 35%, 19%, 15%;
- Most respondents missing music education in secondary schools (86%);
- The media recordings and music clearly dominates popular music – 95%;
- When asked whether they think that music makes a person better, replied as follows: 49%, 29%, 14%, 2%, 3%.

Research Performance

Our method of research was a questionnaire, but subject to the presentation of aesthetic objects of music and visual art, perception, judgment and assessment of the specific aesthetic objects, artefacts, products. Audiovisual presentation was involved in the perception of more senses simultaneously was prepared and implemented on the laptop and contained excerpts from the musical, visual, cinematic art. Most of the tasks was associated with the assessment of specific aesthetic objects, which gave expression to be more specific opinions, attitudes, the tastefully preferences among respondents.

Preparing a research presentation was quite difficult for the following reasons:

- (a) Selection of examples from different areas of art (art, music, film)
- (b) Technical preparation and processing
- (c) Technical support for research presentations
- (d) Implementation of technical and instructive

The selection of the samples we had deliberately chosen those that would help clear way to identify specific facts. Choice we made in stages, edited it according to a specific observation and direct interviews with students, the experience of communication in class musical and aesthetic education, as well as verification of the pilot survey. In technical processing and security, we put the emphasis on the high quality of the presentation to what respondents perceived, was no

communication barriers, what we have achieved. High quality prepared and implemented presentation was a prerequisite for the smooth survey opinions and attitudes of respondents.

Characteristics of a Questionnaire

Task 1: Indicate which of the three images: a. has more artistic value, b. do you personally like best, c. Would you like to own, e.g. having him in the room. To the role of semi-open selection task was to detect relational aesthetic cognitive drugs, emotionality and potential conativity. Respondents perceived the three genres and value different images and express their opinions and attitudes. The role is related to the hypotheses: H1, H2, H3, H4, H7.

Task 2: Virtually identical to the first task, but respondents perceived the four images. The aim was to eliminate the randomness of the results of the first task.

Task 3: Type identical, but similar focus options assessment was 6. Respondents should determine which of the four images in their view, the best from the point of view: literary part, higher goals and ethics, fun, interesting facts and knowledge, which is personally very like and who would like to own. The role is related to the hypotheses: H1, H2, H3, H4, H7.

Task 4: For these images indicate that you think is kitsch (G), and that you like (P). Respondents could select more of kitsch at the same time and at the same time they can enjoy multiple images. The role is related to the hypotheses: H1, H2, H3, H4, H7.

Task 5: Please provide a specific music track, music genre, etc. you would use as background music for a movie trailer. It was a type of open-stimulus task. On the basis of perceived initiative, it was specially spliced trailer, unknown to the respondents, they freely determine the type, genre, type of music you would use for it as a musical background. Demonstration plot was complicated and image, had an adequate dynamics, reminiscent of the nature of the document and the movie played out in marine environments. The role is related to the hypotheses: H1, H2, H3, H4, H8.

Task 6: Indicate who singer of the singers singing the following songs is the best singer and that you like the most. Open selection task was to find out whether they have the ability to distinguish the quality of the singer, as an artist, and their ability to correspond with emotional preference. The role is related to the hypotheses: H1, H2, H3, H4, H7.

Task 7: Specify your favourite music genre, type, representative, respectively; and song titles. Open task to detect the tastefully preferences in music. The role is related to the hypotheses: H1, H2, H3, H4, H7.

Task 8: Indicate the name of the film (films) that you really liked and like. Open task to detect the tastefully preferences in film. The role is related to the hypotheses: H1, H2, H3, H4, H7.

Task 9: In the following list the video clip that fact, you think elements were beautiful, interesting and that ugly, repulsive. Open stimulus task to express a clear positive and negative attitudes towards perceived element of the movie. The role is related to the hypothesis: H5, H6, H7, H8.

Task 10: The above examples highlight the numbers that you liked as (1-5 scale, ranging from very positive to very negative, neutral in the middle) scaled task linked to the previous perception of music samples selected musical genres and styles. The role is related to the hypotheses: H1, H2, H3, H4, H8. Students hear music samples 12 different genres, classical music, mainstream genres, dance, genres of the minority. Each sample was approximately 1 minute. When selecting samples, we were careful to samples taken for each genre typical, relatively quite familiar. Preview classical music we again deliberately chosen such that we consider sufficiently communicative to find out the casual listener who is also anticipated specific perceptual skills and experience in the field of classical music. Mainstream genres and dance are selected on the basis of pre-research, preliminary consultations, discussions and indirect observations, while we recognize that affect the entire width of genres is almost impossible. On the other hand, we consider this area of music for realizing particular secondary functions of music, the artistic and aesthetic value of its products is not only limited in time, the trendiness dependent relative, but sometimes very low.

Verification of Hypotheses and Research Findings

Sense of our research was not only in measuring the real state of the tastes of secondary school students and the nature of action music and aesthetic education, but also in verifying the theoretical results and the definition of the concept of our perception of taste. Concept from the perspective of modern pedagogy emphasizes psychological and social determinants of education

not only in shaping taste, but also aesthetic apperception. It precisely determines the nature of the learning environment in the process of effective implementation of the general and specific objectives of the musical, aesthetic education and other aesthetically oriented subjects.

Specific hypotheses were verified as follows:

H1: Taste of young people have the attitude to the beauty of nature, have the cognitive, emotional component and its capacity, ability and experience plays a role, but it most affects emotionality.

H2: Speeches tastes of young people do not correspond with knowledge of the arts and the ability to distinguish aesthetically valuable items and artefacts.

H3: Young people are able to distinguish the value of artistic, ethical, functional, but their taste is most influenced emotionality of aesthetic perception.

H4: Taste of young people reflects generational attitudes and socio-cultural impacts (both positive and negative – e.g. Prejudices against certain artistic and aesthetic object).

The first four hypotheses confirmed the results of the questionnaire tasks: 1, 2, 3, 4, 5, 6, 7, 8, 10 have demonstrated the presence and relationship of the components present individual taste (cognitive, affective, conative), which is reflected in the assessment of aesthetic objects. Taste the results of measurement while affecting knowledge, skills, abilities, but the final determination and assessment of the utmost importance emotionality. **If we want to influence taste, we must influence it throughout emotionality and self-fulfilment.** Students demonstrate a passive knowledge of the characteristics of art, ability to recognize artefact, but their preferences the tastefully determined and emotions in relation to art, aesthetically valuable works lacking or underdeveloped. As indicated, effective educational action may affect the assessment of various types of art artefacts and ultimately reflected in the selection of perception and production in young people.

H5: Taste of young people is related to positive ethical values – are able to recognize and condemn immoral elements in aesthetic product.

In particular the results confirm the hypothesis 9 tasks, that pupils are assessed beautiful and ugly elements of the movie. We can say that unequivocally condemned the speech, which act immoral: eroticism, defiance, superiority, but also violent and enforcement of foreign manipulation

and negative elements of culture and life. This shows the presence of higher feelings, creation of meta-needs, the desire for harmonious and fulfilling life, strong opposition to media manipulation in the popular music industry in our country and the world. Indirectly, some premise verification of this hypothesis is the results of tasks 1, 2, 3, 8.

H6: Taste of youth has equal social and cultural position of democratic and tolerant character.

This hypothesis can be interpreted in two ways: in terms of the manifestation of freedom in research and in terms of tolerance and democracy, individual attitudes, expressions, preferences, needs, desires. The first method is confirmed mainly because we managed to raise in research real democratic and tolerant atmosphere and pupils expressed (and expressed) openly and freely (although some may be sincere expression of them unsavory “bad”. The second method indicated that the level of tolerance is the taste (and according to them and should be) determined by emotion and empathy, perhaps because it resulted in much less valuable products perceived positively, so it is important to tolerate (and kitsch), then condemn level under certain criteria.

H7: Young people do not kitsch and other aesthetically worthless products as inferior and contemptible. On the contrary, consciously is a good source of aesthetic, emotional experience, or at least positive aesthetic evaluation.

Results confirmed the hypothesis of fourth task, but also the tasks 1 2, 3, 6 as indicated above, the pupils were able to determine quite clearly trashy object, but emotionally and aesthetically it not only accepted, but also preferred and were selected. The causes of this phenomenon must be sought not in the actual taste, but rather lifestyle, social status, social and economic climate (which would not be subject of a separate study, reflection, research).

H8: Taste young people in music aimed majority potable – fun music and prevail in it fashionable genres, majority, mainstream - the result of media manipulation.

Hypothesis is clearly verified results by task 10, which gained the most popularity genres of mainstream pop, dance music. Classical music has remained at the level of tolerance and neutral approach and minority genres and folklore were considered very negative. By observation, we found one more fact, associated with social manifesting and promoting individual taste that pupils not only very intense internally and externally experienced concrete examples, but they need to show in the

social environment, both positive and negative and sometimes contradictory tone. Conative external manifestations can be interpreted and analyzed: the positive message of how strong positive emotional relationship to the aesthetic object in a negative tone as the promotion of micro social norms, criteria and values, and sometimes prejudices.

Verification of Initial Hypotheses

Based on partial results, we can conclude that the hypothesis we have managed to verify. Emotionality confirmed the predominant perception of aesthetic objects, environments and socio-cultural influences taste in music focus area for easier pop culture products. Verified the theoretical definition and measurement results are essential focus, formulation and implementation of educational objectives in the field of musical and aesthetic education and in relation to the development of pupils' individual taste.

RECOMMENDATIONS FOR PRACTICE AND FURTHER RESEARCH

Taste problem is a problem of tension between objective and subjective general and personal, external and internal, emotional and rational.

If we want to influence the taste, we need to specify what and how. We need to determine the ideal and objective values of taste, which we aim at. If we want to evaluate the taste, we need to set standards and evaluation criteria so that we can determine the property value. It always determined standards of good company, because taste is a communication feature. The criterion of good taste from today's perspective, not the content and focus specifically taste, but his character. It objectifies and generalizes content standards of good taste is scientifically impossible, but we can define certain skills and personality traits related to the assessment of beauty that are a prerequisite for better aesthetic communication, perception, judgment produced. Although we respect the aesthetic perception of the experience gained specific content ultimately shape the taste, not the content, but the nature of the skills and attitudes will be the dominant taste basis specification of educational objectives for developing and shaping the tastes of aesthetically oriented subjects.

In distinguishing between good and bad taste there is an effort to enforce the particular social criteria that try to act objectively and objectified, even if it is always only a temporary consensus on certain standards and criteria, respectively a

certain content. From the humanistic and constructivist pedagogical point of view, we could consider a good – a positive taste that results from a developed personality structure, social inclusion and accepted. Educational action should focus on those attributes of taste:

- **Positive** values of beauty (resulting from higher feelings and meta-needs)
- **Tolerance**
- **Gently** developed – detailed able to perceive shades of aesthetic structures (but not uniformed)
- **The wide spectrum** – different areas of art and life
- Able to perceive the **depth** of the problem complexity beautiful aesthetic relation categories
- Proportional and **harmonious** in terms of development and manifestations of internal components (cognitive, affective, conative)
- **Social** – criterion of taste is always a social environment and personal and social confrontation
- **Ego** – evaluating, i.e. positive personality that realizes oneself

To the taste attributes outlined in the educational environment come, we must formulate and specify learning objectives in the musical and aesthetic education to us to be closer to their fulfilment. They need to focus action consisted of exactly taxonomically defined affective objectives, developing emotional component of personality, interests, attitudes, values and life like. The choice of methods should be focused on heuristic methods, emerging, problem, solving, creative, carrying out the motives and needs of the pupil.

Development of individual skills tastes structures needs to be developed relating to specific structures and maintain the principle of the sequence, accuracy, a consistent, systemic, and educational and developing higher feelings and harmonizing meta-needs implemented in response to the current achievement level of self-reflection and personal evaluation of him. Rigorous, systematic, humanist developing and shaping the tastes of students may subsequently affect their lifestyle, motivation, aesthetic and environmental needs. Only then can we achieve that more young people will read fiction, listen to classical music, love the arts, going to the theatre, in the process of relaxation and rest will be less cheesy fashion -

oriented products and, ultimately, cannot be easily handled even in social life and personal life.

REFERENCES

- ALDRICH, V.C. : *Filozofia umenia*. Bratislava : Tatran, 1968
- BEŇADIKOVÁ, J. a kol. : *Estetická výchova pre stredné školy*. Bratislava : SPN, 2001
- BERTRAND, Y. : *Soudobé teorie vzdělávání*. Praha : Portál, 1998
- BOULEZ, P. : *Dnešní hudební myšlení (Hudební technika)*. In: NCH Nové cesty hudby BURKE, E. : *O vkuse, vznešenom a krásnom*. Bratislava : Tatran, 1981
- BROŽÍK, V. : *Estetika všedného dňa*. Bratislava : Smena, 1987
- BURLAS, L. a kol. : *Kapitoly z teórie súčasnej hudby*. Praha – Bratislava, Panton, 1965
- CMÍRAL, A. : *Základní pojmy hudební*. Praha : SPN, 1959
- ČERNUŠÁK, G. : *Dejiny európskej hudby*. Bratislava : SPN, 1973
- DELFOVÁ, H. a kol. : *Lexikón filozofie*. Bratislava : Obzor, 1993
- DRLÍKOVÁ, E. - ĎURIČ, L. - GRÁC, J. a kol. : *Učiteľská psychológia*. Bratislava: SPN, 1992
- FRIDMAN, L. : *Možnosti hudobnej a estetickéj výchovy pri realizácii cieľov multikultúrnej výchovy*. Banská Bystrica : FHV UMB, 2003
- FRIDMAN, L. : *Problémové vyučovanie v esteticky zameraných predmetoch*. Banská Bystrica : Metodicko-pedagogické centrum, 2004
- FRIDMAN, L. : *Vkus v esteticko-edukačnej realite*. Banská Bystrica : MPC, 2005
- HANZLÍKOVÁ, A. : *Vkus a nevkus okolo nás*. Bratislava, Smena, 1980
- HARASCHIN, S. a kol. : *Sprievodca koncertmi*. Bratislava : Opus, 1980
- HARTL, P. - HARTLOVÁ, H. : *Psychologický slovník*. Praha : Portál, 2000
- HEGEL, G.W.F. : *Estetika I, II*. Bratislava : Epoque, 1970
- HENCKMANN, W. - LOTTER, K. : *Estetický slovník*. Praha: Svoboda, 1995
- HRČKOVÁ, N. : *Dejiny hudby*. Bratislava : Orman, 2003
- HUISMAN, D. : *Estetika*. Bratislava : Tatran, 1963
- KAGAN, M.S. In: SZABÓ, L. : *Vkus a kultúrnosť*. Bratislava, Pravda, 1978
- KANT, I. : *Kritika súdnosti*. In: Furstová, M. - Trinks, J. : *Filozofia*. Bratislava : SPN, 1996
- KOHOUTEK, C. : *Hudební kompozice*. Praha : Supraphon, 1989.
- KOHOUTEK, C. : *Novodobé skladebné teorie zapadovropskej hudby*. Praha : SPN, 1962.
- KOŁODZIEJSKI, M.: *Muzyka i wielostronna edukacja dziecka*. Częstochowa: WSL, 2012.
- KOŁODZIEJSKI, M.: *Music Teacher as a Researcher of Educational Process In Muzikas Zinatne Šodien: Pastavigais un Mainigais : zinatnisko rakstu krajums IV*. - Daugavpils: Daugavpils University, Akademiskais Apgads "Saule", 2012, s. 257-272.
- KRBAŤA, P. : *Psychológia hudby (nielen) pre hudobníkov*. Prešov : Matúš, 1994
- KUKLINKOVÁ, T. a kolo. : *Estetika a estetická výchova*. Bratislava : Obzor, 1980
- LABORECKÝ, J. : *Hudobný terminologický slovník*. Bratislava : SPN, 1997
- LOSEV, A.F. - ŠESTAKOV, V.P. : *Dejiny estetických kategórií*. Bratislava : Pravda, 1978
- LUSCHER, M. : *Test voľby farieb k hodnoteniu osobnosti*. Psychodiagnostika, Bratislava, 1991-2
- MASTNAK, W. : *Zmysly – umenia – život*. Prešov: MM 1994
- MATZNER, A. a kol. : *Encyklopedie jazzu a moderní populární hudby I*. Praha : Supraphon, 1980.
- MEŠKOVÁ, Z. : *Filemón a Baucis*. In: Kol. autorov: *Od kultúrnej tolerancie ku kultúrnej identite*. Bratislava : Iris, 2001
- MICHALOVÁ, E. : *Estetika hudby*. Banská Bystrica : UMB, 2001
- MILHAUD, D. : *Motivy bez tónú*. Praha : Supraphon, 1972
- MISTRÍK, E. : *Vstup do umenia*. Bratislava : Enigma
- NÁKONEČNÝ, M. : *Základy psychológie*. Academia, Praha, 1998
- OVSIANIKOV, M.F. : *Dejiny estetického myslenia*. Bratislava: Pravda, 1980
- PASCH, M. et.al. : *Od vzdelávacieho programu k vyučovacím hodinám*. Praha : Portál, 1998
- POLEDŇÁK, I.: *Stručný slovník hudební psychologie*. Praha : Supraphon, 1984
- READ, H. : *Výchova uměním*. Praha : Odeon, 1967
- SCHNIERER, M. : *Expresionizmus a nová hudba*. Svět orchestru 20. století III. České Budějovice : JU 1999.

- SOURIAU É. : *Encyklopédie estetiky*. Praha : Victoria publishing, 1994
- STERMBERG, R.J. : *Kognitivní psychologie*. Praha : Portál, 2002
- STOLOVIČ, L. : *Filozofia krásna*. Bratislava : Tatran, 1978
- SZABÓ, G. : *Ízlés és világnézet*. In: Szabó, L., 1978. *Vkus a kultúrnosť*. Bratislava, Pravda, 1978
- SZABÓ, L. : *Vkus a kultúrnosť*. Bratislava, Pravda, 1978
- ŠIMŮNEK, E. : *Estetika a všeobecná teória umenia*. Bratislava, Obzor, 1976
- TATARKIEWICZ, W. : *Dejiny estetiky*. Bratislava : Tatran, 1985
- VYBÍRAL, Z. : *Psychologie lidské komunikace*. Praha : Portál, 2000
- Výkladový slovník maďarského jazyka. In: Szabó, L., 1978. *Vkus a kultúrnosť*. Bratislava, Pravda, 1978
- VÝROST, J. - SLAMĚNÍK, I. : *Aplikovaná sociální psychologie I*. Praha : Portál, 1998
- WELSCH, W. : *Estetické myslenie*. Bratislava, Archa, 1993
- English translation Tomáš Škraban, PhD. – Pdf UMB v Banskej Bystrici

This document was created with Win2PDF available at <http://www.win2pdf.com>.
The unregistered version of Win2PDF is for evaluation or non-commercial use only.
This page will not be added after purchasing Win2PDF.