



***Young People's Preferences Regarding Classical Music  
and Gender: The Educational Context of a Study Carried out in  
Poland***

***Preferencje ludzi młodych dotyczące muzyki klasycznej  
a płeć – edukacyjny kontekst badań zrealizowanych w Polsce***

**ABSTRACT**


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**RESEARCH OBJECTIVE:** The aim of the study was to diagnose young people's preferences for classical music and to determine whether gender is related to them.

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**THE RESEARCH PROBLEM AND METHODS:** In the study a problem was formulated in relation to women's and men's musical preferences for classical music. A diagnostic survey method and a questionnaire technique were used in the research.

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**THE PROCESS OF ARGUMENTATION:** Although classical music is the subject of intensive educational efforts it is still on the margins of young people's musical preferences. Among the determinants of these preferences is gender. However, this is a variable that is rarely included in research.

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**RESEARCH RESULTS:** No relationship was found between gender and areas of preference towards classical music – attitudes towards listening to it, favourite composers and forms of musical activity. However, women more often listened to classical music. Besides, more women than men expressed the opinion that the development of interest in this music lays on school, family, the media and cultural institutions.

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**CONCLUSIONS, RECOMMENDATIONS AND APPLICABLE VALUE OF RESEARCH:** Gender did not show a clear association with preferences for classical music. The results of the study may inspire further exploration in this area and provide a rationale for multidirectional activities to develop interests in this music.

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→ **KEYWORDS:** **CLASSICAL MUSIC, WOMEN'S AND MEN'S MUSICAL PREFERENCES, ATTITUDE TOWARDS CLASSICAL MUSIC, GENDER, MUSIC EDUCATION**

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## STRESZCZENIE

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**CEL NAUKOWY:** Celem badań była diagnoza preferencji osób młodych dotyczących muzyki klasycznej oraz ustalenie, czy płeć wykazuje z nimi związek.

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**PROBLEM I METODY BADAWCZE:** W badaniach sformułowano problem odnoszący się do preferencji muzycznych kobiet i mężczyzn w zakresie muzyki klasycznej. Zastosowano w nich metodę sondażu diagnostycznego oraz technikę ankiety.

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**PROCES WYWODU:** Choć muzyka klasyczna jest przedmiotem intensywnych zabiegów edukacyjnych, to nadal znajduje się na marginesie preferencji muzycznych ludzi młodych. Wśród czynników determinujących te preferencje wymienia się płeć. Jest to jednak rzadko uwzględniana w badaniach zmienna.

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**WYNIKI ANALIZY NAUKOWEJ:** Nie wykazano związku między płcią a obszarami preferencji muzyki klasycznej – nastawieniem do jej słuchania, ulubionymi kompozytorami oraz formami aktywności muzycznej. Kobiety częściej jednak słuchały muzyki klasycznej. Ponadto więcej kobiet niż mężczyzn wyraziło opinię, że rozwijanie zainteresowań tą muzyką spoczywa na szkole, rodzinie, mediach i instytucjach kultury.

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**WNIOSKI, REKOMENDACJE I APLIKACYJNE ZNACZENIE WPŁYWU BADAŃ:** Płeć nie wykazała jednoznacznych związków z preferencjami dotyczącymi muzyki klasycznej. Wyniki badań mogą inspirować do dalszych eksploracji w tym zakresie oraz stać się przesłanką do podjęcia wielokierunkowych działań rozwijających zainteresowania tą muzyką.

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→ **SŁOWA KLUCZOWE:** MUZYKA KLASYCZNA, PREFERENCJE MUZYCZNE KOBIET I MĘŻCZYZN, POSTAWA WOBEC MUZYKI KLASYCZNEJ, PŁEĆ, EDUKACJA MUZYCZNA

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## Introduction

When talking about music preferences, one must take into account, among others, various forms of contact with music, ways of listening to it, preferences regarding the musical composition of specific composers or musical compositions that attract the attention of listeners in a specific way (Szubertowska, 2003, p. 90). In the literature on the subject, it is emphasised that preferences are connected with making a choice out of various possibilities and preferring one thing over the other. They can be short-term or long-term in nature (Kamińska, 2002, p. 235).

Referring to music preferences regarding classical music, it should be noted that music with high artistic values fits into the traditionally perceived high culture which requires the recipient to be prepared for conscious participation in it and is connected with the need to have knowledge about the stylistic features of a given era, composers and their musical compositions. However, this knowledge does not have to go far beyond the

information provided at various stages of general education (Sojka, 2011, p. 204). And here arises the problem because although art music, often also referred to as classical or serious, is the subject of intensive educational efforts, it is still on the margin of music preferences of young people, among whom popular music and its varieties invariably reign (see Colley, 2008; Kołodziejcki, 2017). There are many reasons for this phenomenon but it seems that the natural tendency of young people to listen to youth music, including the openness to various musical styles which disappears with age, is one of the most important ones (see LeBlanc et al., 1996). Observations show that tastes for classical music prevail among adults and the elderly. However, it cannot be unequivocally stated whether it is the result of their formation in youth, or whether it results from listening to this music for years or is associated with changes, in the threshold of sensory sensitivity, that occur with age (Pałosz, 2009, p. 168).

The formation of an individual's music interests and preferences is influenced by socialisation processes that parents, other family members, colleagues or the society participate in. The influence of family and school is particularly visible during childhood but it becomes minimal later because young people prefer to listen to music with their peers and school fails to introduce them to the world of classical music values (Kamińska, 2002, p. 247). This situation is also aggravated by the inefficiency of the universal music education system, in which contemporary school seems outdated and detached from musical culture. Safeguarding the values, it does it completely inefficiently (Grusiewicz, 2020, p. 112). To counteract this, it is indicated, among others, the advisability of basing music education mainly on two forms – vocal and instrumental performance of music, as well as listening to it, which requires appropriate background and climate. School classrooms, playback equipment, as well as recordings should provide sensations and experiences or a deeper interest in the music presented (Grusiewicz, 2019).

Gender is also mentioned among the factors determining music preferences (see Tayyebi et al., 2020). However, it is rarely taken into account as a variable that does not show unequivocal relationships with them (see Lorenzo-Quiles et al., 2020). Nevertheless, some of the research conducted in this area of exploration (Pałosz, 2009, p. 168; see also: Soares-Quadros et al., 2019) revealed that men more often prefer heavier music, e.g. hard rock, heavy metal, rock, than women who choose lighter and more romantic music, e.g. pop, folk, classical music. These differences can be explained by differences in stereotypical social roles of both sexes as well as different expectations towards men and women. However, these associations may be less visible or completely absent in social groups in which gender divisions are less pronounced (Pałosz, 2009, p. 168; see also: Lorenzo-Quiles et al., 2020). It is also noted that age and gender have a particular impact on music preferences during adolescence (Lorenzo-Quiles et al., 2020, pp. 2–3).

## Research methodology

The research aim was the diagnosis of the preferences of young people for classical music and the determination whether gender is related to them. The reported research, which constitutes a part of a broader issue, focused on the analysis of results referring to the following problem: What are the music preferences of young people in the area of classical music and is gender a factor that differentiates them?

The diagnostic survey method was applied in the research. The survey technique was used in it. The research was conducted in 2020<sup>1</sup> during the COVID-19 pandemic via Google Forms. 502 people took part in it – 333 women and 169 men, from all over Poland, aged 17 to 24 years old. The diagnosed group consisted of 33.67% of general education high school students, 15.63% (in total) of technical and basic vocational school students, 22.85% of university students, 18.24% of people working and studying at the same time and 9.61% of working people.

The collected numerical material was statistically characterised by calculating the quantitative and percentage share of individual fractions of variables measured on a nominal scale which was used for characterising the respondents and assessing their answers to questions contained in the survey. A key aspect of the conducted exploration was to determine the relationship between the preferences for classical music and the gender of the respondents. The statistical evaluation of these relationships was carried out using the chi-square test of independence. In addition, in order to illustrate the strength of the relationship between qualitative variables, the coefficient  $\Phi$  was calculated in  $2 \times 2$  tables, and Cramer's  $V$  in tables with an unequal number of columns and rows.

## Results of the research

Comparison of the results of research on the preferred genre of music – classical or youth music, revealed that only 11.11% of women and 12.43% of men indicated the first one, with no statistical difference being indicated between group membership (gender) and respondents' preferences ( $\chi^2 = 0.189$ ;  $p\chi^2 = 0.663$ ;  $\Phi = 0.019$ ). No statistical dependence was also shown between gender and the respondents' attitude towards listening to classical music (tab. 1). An undoubtedly positive phenomenon is the predominance of people who like and like listening to this type of music a lot, noted in both groups, (46.97% *W* and 56.28% *M* in total) over respondents declaring a negative attitude (18.18% *W* and 13.77% *M* in total). Moreover, it was shown that about 1/3 of the respondents from both groups were indifferent to this genre of music.

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<sup>1</sup> The data was collected by Klara Fortuna, Karolina Mazurkiewicz, Aleksandra Ziętek, Agata Mądrowska and Patrycja Połomska within the frame of a diploma seminar conducted by the author of the study and the originator of the research.

Table 1. Attitude of the respondents towards listening to classical music

Attitude	Gender					
	W		M		In total	
	N = 330	%	N = 167	%	N = 497	%
I dislike it a lot	10	3.03	8	4.79	18	3.62
I do not like it	50	15.15	15	8.98	65	13.08
I am indifferent to it	115	34.85	50	29.94	165	33.20
I like it	118	35.76	64	38.32	182	36.62
I like it a lot	37	11.21	30	17.96	67	13.48
$\chi^2 = 8.929$ ; $p\chi^2 = 0.062$ ; Cramer's $V = 0.134$						

Source: the author's study.

$\chi^2$  – chi-square

$p\chi^2$  – probability resulting from the performed chi-square test

$p \leq 0.05$  – significant difference

$p \leq 0.01$  – highly significant difference

Even though women and men share a similar attitude towards listening to this genre of music, subsequent results inform about the statistical differences between the representatives of both sexes and the frequency of listening to it in various places, institutions or through the media (tab. 2). In almost all of the ranges studied, a greater percentage of women, rather than men, listen to classical music, although with a different frequency. It also means that more women in total engage in such activity often and very often and rarely or very rarely. Only listening to classical music at home did not reveal a statistical relationship between gender and the frequency of undertaking this musical activity.

Table 2. Frequency of listening to classical music

Venue/media	Frequency									
	Never		Very rarely		Rarely		Often		Very often	
	N/%		N/%		N/%		N/%		N/%	
	W	M	W	M	W	M	W	M	W	M
Philharmonic	114	94	79	41	98	18	29	10	10	6
	34.54	55.62	23.94	24.26	29.70	10.65	8.79	5.92	3.03	3.55
$N (W = 330, M = 169) \chi^2 = 30.627$ ; $p\chi^2 < 0.0001$ ; Cramer's $V = 0.247$										
Opera	131	111	77	25	86	21	28	8	8	4
	39.70	65.68	23.33	14.79	26.06	12.43	8.49	4.73	2.42	2.37
$N (W = 330, M = 169) \chi^2 = 31.417$ ; $p\chi^2 < 0.0001$ ; Cramer's $V = 0.250$										
Community centre	184	125	51	21	72	14	18	6	3	3
	56.10	73.96	15.55	12.43	21.95	8.28	5.49	3.55	0.91	1.78
$N (W = 328, M = 169) \chi^2 = 20.068$ ; $p\chi^2 = 0.0005$ ; Cramer's $V = 0.200$										

Festival	197	128	59	20	62	15	7	4	5	2
	59.70	75.74	17.88	11.83	18.79	8.88	2.12	2.37	1.52	1.18
$N (W = 330, M = 169) \chi^2 = 14.230; p\chi^2 = \mathbf{0.006}$ ; Cramer's $V = 0.168$										
Open-air concerts	165	124	59	16	77	22	22	4	5	3
	50.30	73.37	17.99	9.47	23.48	13.02	6.71	2.37	1.52	1.77
$N (W = 328, M = 169) \chi^2 = 25.755; p\chi^2 < \mathbf{0.0001}$ ; Cramer's $V = 0.223$										
House	72	56	51	22	81	41	80	33	46	17
	21.82	33.14	15.45	13.01	24.55	24.26	24.24	19.53	13.94	10.06
$N (W = 330, M = 169) \chi^2 = 8.468; p\chi^2 = \mathbf{0.075}$ ; Cramer's $V = 0.130$										
Internet	63	56	53	24	72	31	72	27	69	31
	19.15	33.14	16.11	14.20	21.88	18.34	21.88	15.98	20.97	18.34
$N (W = 329, M = 169) \chi^2 = 12.425; p\chi^2 = \mathbf{0.014}$ ; Cramer's $V = 0.220$										
Radio	111	81	73	29	80	32	46	21	18	6
	33.84	47.93	22.26	17.16	24.39	18.93	14.02	12.43	5.49	3.55
$N (W = 328, M = 169) \chi^2 = 9.692; p\chi^2 = \mathbf{0.045}$ ; Cramer's $V = 0.139$										
Television	96	86	84	36	104	36	34	9	10	2
	29.26	50.89	25.61	21.30	31.71	21.30	10.37	5.33	3.05	1.18
$N (W = 328, M = 169) \chi^2 = 24.262; p\chi^2 < \mathbf{0.0001}$ ; Cramer's $V = 0.220$										

Source: the author's study.

A detailed analysis showed that the strongest relationship between group affiliation (gender) and the frequency of listening to music concerned venues such as the opera (Cramer's  $V = 0.250$ ) and the philharmonic (Cramer's  $V = 0.247$ ). Whereas the greatest percentage differences between the groups are connected with the lack of activity related to listening to music at the opera (25.98%), at open-air concerts (23.07%), on television (21.63%) at the philharmonic (21.08%) and the community centre (17.86%). These results indicate that more men rather than women never listen to classical music in these institutions and venues. Further analysis revealed that over 70% of men never engage in such activity in a community centre, at a festival or outdoors and 65.68% never listen to classical music at the opera, more than half at the philharmonic (55.62%) or through television (50.89%). It is worth noting that although this percentage is clearly lower among women, it is still significant. In both groups, only a few respondents listen, to classical music at the philharmonic, opera, community centre, outdoor music concerts or festival, often or very often. Most of the respondents from both groups prefer (with the mentioned frequency) listening to this genre via the Internet (42.85%  $W$  and 34,32%  $M$  in total) and at home (38.18%  $W$  and 29,59%  $M$  in total).

It also seemed interesting to obtain data on favourite composers of classical music (tab. 3). The analyses show that 47.15% of women and 39.64% of men have such composers, with no statistical correlation between gender and the preferences of the respondents ( $\chi^2 = 2.553; p\chi^2 = 0.110; \Phi = 0.071$ ). In order to clarify this information, respondents

were asked to indicate the names of their favourite classical music composers. Again, there were no statistical differences between women and men which indicates their similar preferences. In both groups, most people preferred the musical compositions of L. van Beethoven and F. Chopin, while the least the contemporary compositions of K. Penderecki. It should also be noted that artists not included in the list in the survey were among the favourite composers of over 16% of respondents from both groups.

Table 3. Favourite classical music composer (N = 502)

Composer	W		M		In general	
	N	%	N	%	N	%
Vivaldi	56	16.82	24	14.20	80	15.94
$\chi^2 = 0.572; p\chi^2 = 0.449; \Phi = 0.033$						
Bach	62	18.62	21	12.43	83	16.53
$\chi^2 = 3.115; p\chi^2 = 0.077; \Phi = 0.078$						
Mozart	50	15.02	16	9.47	66	13.15
$\chi^2 = 3.021; p\chi^2 = 0.082; \Phi = 0.077$						
Beethoven	79	23.72	28	16.57	107	21.31
$c^2 = 3.422; p\chi^2 = 0.064; \Phi = 0.082$						
Haydn	9	2.70	7	4.14	16	3.19
$\chi^2 = 0.752; p\chi^2 = 0.385; \Phi = 0.038$						
Chopin	79	23.72	40	23.67	119	23.71
$\chi^2 = 0.0002; p\chi^2 = 0.989; \Phi = 0.0006$						
Czajkowski	55	16.52	23	13.61	78	15.54
$\chi^2 = 0.721; p\chi^2 = 0.395; \Phi = 0.037$						
Ravel	14	4.20	2	1.18	16	3.19
$c^2 = 3.315; p\chi^2 = 0.068; \Phi = 0.081$						
Moniuszko	18	5.41	4	2.37	22	4.38
$\chi^2 = 2.470; p\chi^2 = 0.116; \Phi = 0.070$						
Penderecki	10	3.00	1	0.59	11	2.19
$\chi^2 = 3.041; p\chi^2 = 0.081; \Phi = 0.077$						
Other	55	16.52	28	16.57	83	16.53
$\chi^2 = 0.0002; p\chi^2 = 0.988; \Phi = 0.0007$						

Source: the author's study.

An important element of music preferences is undertaking activities that express them (tab. 4). Therefore, it seemed interesting to determine whether the respondents are musically active in the field of classical music. In the course of the analysis, it was revealed that 34.23% of women and 31.36% of men engage in such activity and again no statistical difference was found between the representatives of both sexes ( $\chi^2 = 0.416; p\chi^2 = 0.518; \Phi = 0.028$ ).

Table 4. Forms of musical activity (N = 502)

Form	W		M		In general	
	N	%	N	%	N	%
Playing an instrument	55	16.52	31	18.34	86	17.13
$\chi^2 = 0.263; p\chi^2 = 0.607; \Phi = 0.022$						
Singing	36	10.81	12	7.10	48	9.56
$\chi^2 = 1.784; p\chi^2 = 0.181; \Phi = 0.059$						
Dancing	15	4.40	5	2.96	20	3.98
$\chi^2 = 0.700; p\chi^2 = 0.402; \Phi = 0.037$						
Improvising music	18	5.41	6	3.55	24	4.78
$\chi^2 = 0.847; p\chi^2 = 0.357; \Phi = 0.041$						

Source: the author's study.

The analyses show that only a few or a dozen percent of groups of women and men play classical music on an instrument, sing, dance or improvise on the basis of this music. It must be emphasised that although gender did not differentiate the respondents' answers regarding the above-mentioned forms of musical activity, it turned out to be a factor differentiating the previously analysed frequency of listening to classical music (see tab. 2).

From the research perspective, it seemed interesting to determine how the respondents assess their knowledge of this genre of music (tab. 5). The analysis showed that both women and men agree in this regard ( $p\chi^2 = 0.817$ ). They are critical of their competences, with a half of them considering them insufficient and over 30% as sufficient. Only about 5% of respondents from both groups described them as very good and over 11% as good.

Table 5. Self-assessment of the knowledge of classical music

Assessment	Gender					
	W		M		In general	
	N = 325	%	N = 163	%	N = 488	%
Very good	17	5.23	9	5.52	26	5.33
Good	41	12.62	16	9.81	57	11.68
Sufficient	107	32.92	53	32.52	160	32.79
Insufficient	160	49.23	85	52.15	245	50.20
$\chi^2 = 0.935; p\chi^2 = 0.817; \text{Cramer's } V = 0.043$						

Source: the author's study.

The next research step was to find out the opinions of the respondents about the entities that, in their opinion, should be responsible for shaping children's and youth's interest in classical music (tab. 6). The analysis revealed a statistically highly significant relationship between gender and indications regarding the media, family, school and cultural institutions, with more women than men providing an affirmative answer in each of these



cases. It is worth noting that the strongest relationship was found between gender and responses concerning the media ( $\Phi = 0.207$ ). However, there were no significant differences between the groups and indications referring to peers and an individual person. The research revealed that the largest group of women and men considered school an institution that should have the greatest impact on shaping interest in classical music, while the fewest people, understandably, named their peers. Cultural institutions, family and individual persons were ranked next among women. Whereas, individual persons, cultural institutions and family were respectively listed in the group of men. The media was ranked ahead of peers in both groups.

Table 6. Entities having an impact on shaping interest in classical music according to the respondents ( $N = 502$ )

Answers	W		M		In general	
	N	%	N	%	N	%
Family	168	50.45	61	36.09	229	45.62
$\chi^2 = 9.313; p\chi^2 = 0.0023; \Phi = 0.135$						
Peers	22	6.61	10	5.92	32	6.37
$\chi^2 = 0.089; p\chi^2 = 0.765; \Phi = 0.013$						
School	239	71.77	92	54.44	331	65.94
$\chi^2 = 14.997; p\chi^2 = 0.0001; \Phi = 0.170$						
Cultural institutions	181	54.35	63	37.28	244	48.60
$\chi^2 = 13.086; p\chi^2 = 0.0003; \Phi = 0.159$						
Media	114	34.23	24	14.20	138	27.49
$\chi^2 = 22.570; p\chi^2 < 0.0001; \Phi = 0.207$						
Individual person	124	37.35	73	43.19	197	39.24
$\chi^2 = 1.298; p\chi^2 = 0.254; \Phi = 0.050$						

Source: the author's study.

## Discussion

When discussing the obtained results, it should be noted that extensive explorations, carried out in the United States, Korea and Greece, showed a significant impact of gender on music preferences for art music but also traditional jazz and rock music (LeBlanc at al., 1999, pp. 75–76). The results regarding the impact of gender on the preferences associated with classical music were not confirmed in other studies. They did not show that gender was a predictor of these preferences (Colley, 2008). The research conducted by the National Centre for Culture/Kantar (Narodowe Centrum Kultury, 2021) also did not show the impact of gender on listening to classical music. However, previous studies conducted by the Centre for Public Opinion Research (CBOS, 2018) noted a slight advantage of women over men who prefer this music. In turn, the results of research, conducted in Brazil, indicate that classical music and other types of music included in

the so-called sophisticated genres are the least listened to by the representatives of both sexes (Lorenzo-Quiles et al., 2020, p. 7). The results of the survey on the interest of Poles in the International F. Chopin Competition, taking place in 2021, are also interesting. As a result, it was found that such interest was more often declared by women (CBOS, 2021).

Taking into account all of the respondents, it should be noted that young people were also critical of the self-assessment of musical competences in the field of orientation in musical history and culture, in earlier reports. At the same time, they declared their readiness to gain them and they considered the knowledge of classical music important in the life of a modern human (Manturzevska, 2001, p. 98). It is worth emphasising that the respondents' self-assessment is consistent with the actual level of these competences which has been unsatisfactory for many years (Szubertowska, 2003; Grusiewicz, 2011).

Another interesting research aspect, connected with the impact of educational institutions on attitudes towards music, is indicated by J.A. Sloboda (2005, pp. 32–41). Reporting on the results of research conducted in England, he notices that music is perceived as the least popular and least liked subject. Sloboda (2008, p. 84) believes that students should have the possibility of choosing the music offered to them. At the same time, he expresses the opinion that teachers cannot expect positive results of their job if they are not fully aware of the environmental and cultural context, which the students' daily contact with music takes place in. However, they should still maintain their preference for classical music with the awareness that this tradition is foreign to an average child at school whose musical horizons should be changed and broadened together with the inclusion of positive experiences that he/she draws on his/her music. The research conducted in Cyprus, which revealed the unwanted disparity between music preferences of middle school students and the current music curriculum, points to similar phenomena (Teklos, 2011).

## Conclusion

The conducted analyses fits into the concept of research concerning music preferences and their predictors. Although, according to previous reports, gender did not prove unambiguous relationships with the preferences for classical music, it revealed the areas connected with them, proving to be an important variable in undertaking activity connected with listening to this genre as well as shaping opinions concerning the entities having an influence on the shaping of interest in classical music.

Despite this type of music being preferred by a small percentage of people, half of the respondents like to listen to it. However, due to the way the data is obtained, conclusions should be approached with caution. However, taking into account the research so far, as well as proposals of music education environments and the results obtained, it is worth considering the following suggestions. On the basis of a positive attitude towards classical music, it would be necessary to shape the competences of young people

regarding orientation in musical achievements and culture, develop musical interests, as well as the ability to see values rooted in the music of past centuries. It is not an easy task in the face of the significant problem that is the lack of preparation of young people to use the goods of musical culture which is characterised by high artistic values. This situation is made more difficult by young people's preferences for youth music which, importantly, should also be noticed by learning environments. Such an approach would perhaps make young people more open to the desire to learn about other masterpieces of classical music distant from their musical tastes.

When talking about constructive solutions, it is pointed out that there is a need to embed music education in contemporary culture which is also connected with emphasizing the relationship with the tradition of world music, its achievements and importance. This culture should be a reference point to the undertaken activities and refer to the contemporary forms and the contemporary message of music with the use of modern technologies (Grusiewicz, 2019, p. 121). It is worth emphasising here the key role of the teacher, who, using non-standard working methods, can awaken interests in music with high artistic values.

Universal music education should provide an opportunity of musical development which would enable communing with valuable music but also the ability of critical assessment of youth music that is widely promoted in the media (Szubertowska, 2013, p. 128). In conclusion, the need, for a greater and more conscious engagement of the family environment, cultural institutions and the media, in the society's development of musical culture, should also be pointed out.

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