Between East and West – cultural practices and Poles' musical tastes

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Introduction

- The main aim of this presentation is **to determine to what extent preference for specific musical genres is related to class position**.

- Empirical studies indicate that **the stratification of culture is not limited to a one-dimensional gradation** (Bennett et al. 2009; Prieur, Savage 2013; Cebula 2013; Bachórz et al. 2016).

- However it is has not been explored **how the homologous vision of social space is violated depending on liking various kind of music**. We examine this association for Poland by analysing effect of class divisions on liking classical music, jazz, rock, pop, rap, and disco polo.

- According to our prediction the class lines display mostly in liking the „old" and „new" highbrow tastes related, respectively, to classical music, and both jazz, and rock music. The same pattern shows in case of the „new" lowbrow tastes indicated by disco-polo. At the same time, the class position does not discriminate both pop, and rap music.

The presentation is based on the results of quantitative research (nationwide random sample) carried out as a part of the research project **"*Musical distinctions. Musical tastes and social stratification in the process of formation of Poles' lifestyles*"**.

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DYSTYNKCJE MUZYCZNE
Gust muzyczny i stratyfikacja społeczna
a procesy kształtowania się stylów życia
Polaków
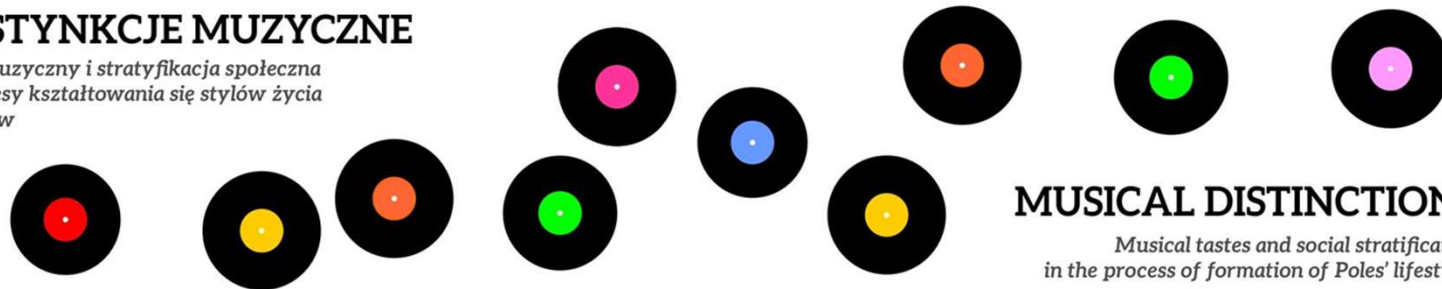
MUSICAL DISTINCTIONS
Musical tastes and social stratification
in the process of formation of Poles' lifestyles

See: Domański H., Przybysz D., Wyrzykowska K., Zawadzka K., 2020, *The Homology of Musical Tastes in Poland*, Studia Socjologiczne 4 (available online).

Research Questions

We identified six genres that cover a fairly diverse spectrum of musical preferences

Classical music	Jazz	"Ambitious" rock
• Traditionally belongs to a sophisticated and most prestigious culture (highbrow culture), which is legitimized by the school system and the media, at least until recently (Di Maggio 1982; Bourdieu 1984; Bennett et al. 2009).	• Music for an culturally experienced audience, associated with Western music and the American upper middle class. • All this leads to treating jazz as much appreciated as classical music among people of upper-middle class and its lesser popularity in the lower classes.	• Rock pieces or artists regarded classical in the genre that inspire successive generations of artists (e.g. Led Zeppelin, King Crimson, Deep Purple, Pink Floyd, Hey, Manaam, Republika). • Just like jazz, it requires preparation and its recipients are listeners who are musically "prepared." • It seems that its supporters should come from the same categories as classical music and jazz enthusiasts.

Research Questions

Rap	Pop	Disco polo
• Popularized in Poland in the 1990s. • Unlike classical music and jazz, preference for rap is situated in a different dimension of musical tastes. • We may expect that supporters of rap will be mainly young, poorly educated men from cities and blue-collar workers.	• We focus on "cosmopolitan" pop, i.e. mainly British and American performers such as Rihanna, Adele, or Ed Sheeran. • Pop finds listeners in almost all social categories, so it should differ from the mechanisms of class stratification. • We expect that its supporters are slightly more often young women, people with secondary education, and owners of small businesses.	• The "child" of Polish political transformation, initially called "sidewalk music" and associated with a village party in a fire station (Borys 2019), which in recent years has entered the salons thanks to the appreciation of public media. • Disco polo is characterized by simple electronic music based on several chords and banal lyrics. Its counterparts are eg. the Portuguese Pimba and Serbian Turbo-folk. • Disco polo is dominated by the spirit of fun and entertainment and the assumed listener has no secondary education, this genre should trigger a homological process in the direction opposite to the one engendered by classical or rock music.

Methodology

- The research was pursued from February to June 2019 by the consortium of DANAE/REALIZACJA.
- Nation-wide probabilistic sample of population aged 15+
- 2007 interviews were completed.
- Overall response rate: 50.4% (calculated according ESS standards).
- Variables:
  - **Dependent variables** - musical taste indicators (classical music, rock, disco-polo and other musical genres).
  - **Independent variables -** respondent's class position, parents' class position (6 categories of EGP class scheme), parents' musical preferences, level of education, information whether respondent learnt to play an instrument apart from the school, sex, age, place of residence.

Methodology - musical taste indicators

Liking classical music	Liking disco polo music	Liking rock
Based on the following criteria: • Respondent indicates classical music in open-ended question. • Respondent indicates, they like (or like very much) classical music (closed-ended question). • Respondent indicates, they like (or like very much) the music of Bach, Mozart and Wagner. • Respondent indicates, they like (or like very much) the music of Boulez, Bach, Beethoven, Puccini, Tchaikovsky (listening of fragments of selected music pieces). Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 10. Cronbach's Alpha=0,88.	Based on the following criteria: • Respondent indicates disco polo music in open-ended question. • Respondent indicates they like (or like very much) disco polo music (closed-ended question). • Respondent indicates they like (or like very much) the music of Bayer Full and Sławomir. • Respondent indicates they like (or like very much) the piece „Ona tańczy dla mnie" („She dances for me" by Weekend) Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 5. Cronbach's Alpha=0,75.	Based on the following criteria: • Respondent indicates they like (or like very much) the music of Metallica, Led Zeppelin, U2, Nirvana. • Respondent indicates they like (or like very much) the piece of Pink Floyd. Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 5. Cronbach's Alpha=0,77

Indicators were rescaled to 0-10 scale

Methodology - musical taste indicators

Liking pop	Liking rap	Liking jazz
Based on the following criteria: • Respondent indicates they like (or like very much) the music of Rihanna, Adele, and Ed Sheeran. • Respondent indicates they like (or like very much) the piece of Ed Sheeran ("Perfect"). Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 4. Cronbach's Alpha=0,74	Based on the following criteria: • Respondent indicates rap in open-ended question. • Respondent indicates, they like (or like very much) rap (closed-ended question). • Respondent indicates, they like (or like very much) the music of Eminem and Peja. • Respondent indicates, they like (or like very much) the piece of Paktofonika's "Jestem Bogiem" ("I Am God"). Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 5. Cronbach's Alpha=0,77.	Based on the following criteria: • Respondent indicates jazz in open-ended question. • Respondent indicates, they like (or like very much) jazz (closed-ended question). • Respondent indicates, they like (or like very much) the music of Louis Armstrong. • Respondent indicates, they like (or like very much) the piece of Miles Davis (of "Kind of Blue"). Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 4. Cronbach's Alpha=0,61.

Indicators were rescaled to 0-10 scale

Preference for music genre according to social class
(arithmetic mean)

Social Class	The Type of Music a Respondent Likes:					
	Classical Music	Jazz	Rock	Disco Polo	Rap	Pop
Managers and specialists	**4.59**	**3.12**	**4.03**	2.21	1.59	4.75
Office workers	3.08	2.03	3.12	3.83	1.95	5.26
Owners	3.50	2.70	**4.33**	4.28	2.06	4.87
Skilled workers	2.25	1.62	2.93	4.81	2.03	3.92
Non-skilled workers	1.81	1.07	2.32	**5.15**	1.75	3.51
Farmers	1.63	1.07	1.45	**5.36**	1.05	2.90
Eta-squared	**9.1%**	**6.5%**	**5.8%**	**6.9%**	**1.4%**	**5.8%**

Preference for music genre according to respondents level of education

Respondent's level of education	Classical music	Rock	Disco polo	Jazz	Rap	Pop
Primary education	1,4	1,0	5,1	0,9	1,1	2,3
Incomplete secondary or basic vocational education	1,9	1,8	5,7	1,2	1,4	3,3
Secondary education	2,6	3,2	4,5	1,7	2,0	4,9
Incomplete higher education / bachelor degree	3,6	4,0	3,2	2,3	2,3	4,9
Higher education	4,2	4,3	2,4	3,1	2,1	5,6
Eta-square	11,9%	12,8%	11,8%	9,1%	2,0%	9,9%

The strength of relationships between musical preferences and selected variables (coefficients of partial determination)

	Classical music	Jazz	Rock	Pop	Rap	Disco polo
R² (all variables)	35.9%	23.3 %	30.6%	28.5%	24.0%	25.0%
Partial R²						
Sex	0.3%	0.0%	2.0%	2.9%	0.5%	0.7%
Age	4.6%	2.0%	7.6%	13.5%	14.9%	2.8%
Place of residence	0.8%	0.6%	0.6%	0.3%	0.5%	0.8%
Parent's social-occupational categories	0.5%	0.5%	0.6%	0.0%	0.1%	1.6%
Father	0.3%	0.5%	0.0%	0.0%	0.0%	0.0%
Mother	0.2%	0.3%	0.7%	0.0%	0.0%	1.4%
Parent's musical preferences	13.8%	6.8%	2.4%	2.1%	2.2%	6.1%
Father	2.9%	2.9%	1.3%	1.2%	0.5%	1.6%
Mother	5.6%	0.6%	0.1%	0.0%	0.5%	0.7%
The number of recordings at respondent's family home	0.5%	0.1%	1.3%	0.0%	0.0%	0.3%
Did the respondent learn to play an instrument	4.3%	3.0%	0.7%	0.0%	0.0%	0.1%
Respondent's level of education	4.2%	2.3%	2.1%	0.8%	0.3%	3.7%
Respondent's social-occupational categories	0.5%	0.6%	1.0%	0.0%	0.5%	0.1%

Conclusions

- The results of our analysis confirm earlier work focusing on various domains of cultural activity according to which **the stratification of musical tastes cannot be reduced to a single dimensio**n. The class effect appears almost negligent in preference for pop and rap which lead us to general conclusion that cultural stratification does not cover all forms of activity. According to our predictions, about **40% of the adult Poles may be located outside of these relationship**, given the percentage of respondents who declared preference for pop and rap.

- Musical preferences turn out to be **strongly connected with social background**. Cultural patterns seem to be particularly susceptible to processes of parental inheritance, despite the replacement of old class patterns with new ones.