

MUSICAL PRIORITIES OF GENERATION NEXT IN THE "SENSATE CULTURE" ERA: A CASE OF SOCIOLOGICAL ANALYSIS

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Abstract: The relevance of the research is associated with cultural transformations playing out in the system of values of the younger generation. The emphasis of the paper is on the young people's esthetic tastes. The authors consider Russian traditions of music-making for discussing their existence at the present moment. The researchers make an attempt to understand what and who determine the young people's tastes and values in music. For this purpose, they use the sociological survey method, conducting the questionnaire survey "The role of music in the young people's life". In the paper, recommendations are given for overcoming the crisis observed in the sphere of music tastes of the young people. The materials of the paper are of practical value for everyone interested in this range of problems.

Keywords: society, culture, modern times, music-making, young people, values, preferences, classical music.

1 Introduction

The relevance of this research is associated with social and cultural transformations currently engulfing the Russian public. It is the young people's milieu setting the development vectors for the society that has become a special indicator of the said changes.

The contemporary young people demonstrate mistrust for the values of representatives of older age cohorts, which leads to the priority of the corporeal over the spiritual, the "sensate" over the "ideational" (in P. Sorokin's terminology). Music preferences of the young people are a particular expression of this attitude.

The role of music in human life, especially in young people's life, has been described in scores of research work volumes. When reflecting on music in the axiological aspect, the authors emphasize the role of musical creativity in formation of the human values system. Let the words of Stephen Fry, a connoisseur of classical music, as referred to by G. M. Tanieva and V. P. Kozyrkov (2015), be quoted: "For me, classical music ... is not stories about kings ... who took under their wing talented, smart, and gifted young composers... For me, this is the question of personal attitude to a certain number of some of the most amazing people to have ever lived on this planet" (p. 32).

Let the statement of V. A. Gavrilin, a prominent Russian composer of the 20th century, be cited: "Art will live as long as children with an insuperable urge for making music, or painting, or sculpting are born. This urge is a child of nature, and it is as undying, as the nature's thirst for life is" (Bonfeld, 2005, p. 15).

Meanwhile, as it has been noted above, the present day makes one think about this urge and its future destiny. Nowadays, classical music is opted for by few people, and it is more frequently listened to in adaptations. It happens so because of the "uneducated ear", the mass audience being oriented to the "music industry". So, one of Theodor W. Adorno's (2008) observations comes to mind as he supposed that a good audience was increasingly rare (in conditions of mass production of music and embourgeoisement of the society) (p. 14).

It is slackening of educational canons up to which the Russian society used to exist just the recent past that has largely contributed to the currently formed system of the young people's priorities in music: at the end of the 20th century, alongside

comprehensive schools, students went to schools of music which educated and cultivated them.

The distant pages of the Russian history also bear witness to the tradition of music being deep rooted in the country. M. I. Glinka grew up in a manor where they were fond of music and knew it well. A. S. Dargomyzhsky's life choice was influenced by his close ones' fascination with art. M. P. Musorgsky's father adored music, and the future composer's first classes of music were led by his mother. A. P. Borodin shares a similar destiny – he combined the skill of composer with working as a chemist and a doctor. Joining the navy after his family lines, N. A. Rimsky-Korsakov dedicated his life to music. The example of P. I. Tchaikovsky is also illustrative: he graduated from the Imperial School of Jurisprudence and went on to enter "the nascent conservatoire". In the work of E. P. Fomenkova (2014), a quote from his letter to his sister is given: "Don't get the idea that I am imagining that I will become a great artist — I simply want to do just that to which I am drawn by my vocation..." (p. 17).

These days, under "barbarization of culture" (V. Zaderatskiy), upbringing of an educated audience is an important task. With regard to this, it is essential to understand what music is for the contemporary young people, to what and how the rising generation is listening today.

2 Literature Review

It is T. Adorno's fundamental research "Sociology of music" (2008) that has become a pillar for this paper to rely on. In his work, relations between music as an art and the audience are considered, and the existing types of the audience are analyzed. Penned in the middle of the 20th century, Adorno's text (2008) has not lost its relevance by the present days, too. First of all, this is so because the contemporary society contains the types of audience described in it, and secondly, because Adorno (2008) views music as an art reflecting the spirit of the time.

In the authors' work, they also made use of some studies in psychology, e.g. the paper by A. D. Andreeva "Psychological image of childhood in parents of the contemporary school students" (2019). Her research traces the links between parents' social and cultural stereotypes and their impact on the destiny of the rising generation, including that in relation to the system of values having formed. She addresses the category "image of childhood" forming in the ideas of parents which the authors believe is applicable to their range of problems as well. A. D. Andreeva (2019) notes that according to some parents "...childhood must be exceptionally "nutritious" and useful: intensive development and high-quality education will give the children a good start..."; however, she warns against cases of parental perfectionism (p. 11).

For the authors, the study of reasons of the young generation's passivity undertaken by M. M. Basimov (2019) in his paper "Psychological reasons of the young people's non-participation in the political life" has proved to be resourceful. The researcher states: "At educational institutions, the process of socialization of young students is regulated by a number of state, industry-specific, regional, municipal, and school programs of upbringing and socialization of the learners. However, these programs... are not up to much in forming the young people's competence in politics" (p. 9). It appears that this is the reason why similar passivity marks the young people's comprehending cultural spaces which are new for them.

Many studies highlight the fact that it is the young people who are an indicator revealing the process of transformation of values, as a result of which its "cultural navigation" is rendered more complicated. So, Yu. A. Zubok and V. I. Chuprov (2018) write about the contemporary "Social and cultural space... being characterized by controversial trends...", implying the young

people's alternating breakaway and comeback to the traditional values (p. 137).

In the paper of P. E. Okuneva and A. N. Medvedev (2018), they study the relevance of developing moral and esthetic values in the young people through teaching vocals. The role of music in formation of the system of values in the contemporary young people is also discussed by M. V. Kalinnikova and M. A. Karelin (2015).

The mechanisms of relaying the intergenerational social and cultural experience within the family are considered in the paper by O. A. Nemova, A. A. Chervova, O. A. Sizova, T. Y. Medvedeva, A. V. Khizhnaya, and D. Y. Vagin (2019).

3 Research Methodological Framework

The objective of the research consisted in identifying and keeping the musical traditions that used to exist in the Russian public, in Russian families.

The tasks of the research are:

1. To outline the leading genre preferences of the young people;
2. To identify the role of music education in questions of the formation of music preferences;
3. To find out the main agents of socialization producing an influence on formation of the taste for music and musical choices;
4. To explore the presence of family musical traditions as an element of daily life.

The authors of this research relied on P. A. Sorokin's concept stated in his work "Social and cultural dynamics" (2006), ranking the contemporary culture with material values prevailing in it with the "sensate type" according to the qualitative indicators.

As the study of such values features an interdisciplinary nature, an integrated approach is used in the research. Alongside the general scientific research methods (analysis and synthesis, induction and deduction, and others), the quantitative methods of sociology are adopted as a basis. In particular, the authors conducted a questionnaire survey of schoolchildren and students of higher educational and secondary vocational education institutions (SVE) of Nizhny Novgorod. In 2019, on the basis of the research laboratory for problems of the modern family of K. Minin NSPU (led by O. A. Nemova), the sociological survey "The role of music in the young people's life" was organized and held. The study was conducted by the questionnaire survey method (N-300). The sampling was representative in gender, age, and education. The research covered the students of K. Minin NSPU (93%) and the students of M. A. Balakirev music college of Nizhny Novgorod (7%), among them 39% being male and 61% - female, respectively. For the research, selection of the respondents according to their professional attitude to music was of critical significance. Thus, the "professionals" group was represented by the students of M. A. Balakirev music college of Nizhny Novgorod (three faculties: the "vocal art" one, the "choral conducting" one, and the "solo, choral, and folk singing"). The "non-professional" group was represented by the students of K. Minin NSPU (the speciality 38.03.01 "Economics", the "Economy of enterprises and organizations" training profile). The survey toolkit was a questionnaire form consisting of 28 questions, both open- and closed-type ones. The questionnaire survey was aimed at finding out in practice what the young people's attitude to music education is, if it is a priority, what the young generation's attitude to classical music is, what music they prefer and listen to.

4 Results and Discussion

During the research, it has been found that the vast majority of the survey participants have no music education (87,3%), and 57% are not related to music in any way, which causes a new

question: what music is listened to nowadays? More than a half of the questioned (65,3%) prefer listening to variety music, and only 17% of them — classical, with 9,3% of the respondents answering that it is extremely rarely that music can be heard at their homes. Among the respondents, there were ones who listened to jazz – 2,7%, and a few of rock music listeners – 6,3%.

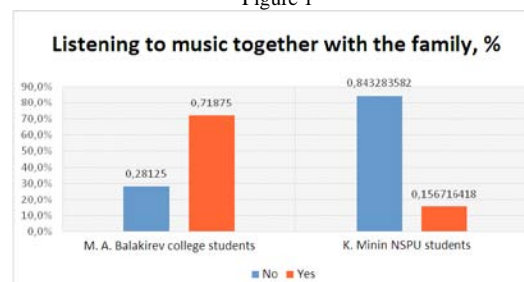
So, the young people listen to light and entertainment music, preferring works created for amusement. Being easy for perception, they do the function of "wallpaper music", which is their radical distinction from the classical works producing a favorable effect on the human soul, body, and spirit.

National musical traditions are deep rooted in history. Daily life and festive culture of the Russian people is unthinkable without music and singing. Songs accompanied both the working life and holidays of all strata of the Russian society. Meanwhile, it has been found during the research that the tradition of family music-making together, singing songs in the family circle, is getting lost gradually. The question "Do your family sing so-called "drinking songs" on holidays?" was answered in the positive by just 24,7% of the respondents, with 75,3% giving a negative answer, accordingly. Listening to music with their family together is practiced by 21,7% of the respondents only, while it is not by 78,3%, which also gives evidence about the loss of the Russian people's best musical traditions. The authors consider this fact to be a negative social phenomenon, as music is not only a keeper of the Russian mental spirit and character, but at the same time it is a mechanism of intergenerational cohesion, transmitter of intergenerational values.

The age of scientific and technical advance has seen karaoke singing win a broad popularity. One of the research hypotheses was the statement that the young people continued the tradition of family music-making together by means of using new technical capacities, i.e. karaoke. However, there has been no confirmation for this hypothesis. So few as 21,7% of the respondents sing along karaoke at home, and 78,3%, respectively, do not do this, demonstrating an indifferent attitude to music-making as such, regardless of the availability of technical innovations.

The research has also revealed that the respondents of M. A. Balakirev college, whose professional activity is directly associated with music, are more disposed to maintaining the best musical traditions of the Russian people, which was quite expected, basically. So, the question "Do you listen to music in the family circle?" was answered in the positive by 71,3% of the students of M. A. Balakirev college, while it was just 15,7% of the students of K. Minin NSPU who gave a positive answer (see Fig. 1).

Figure 1



Source: the authors

The question "How are music preferences of the young people formed and who influences them?" was answered as "the parents" by 38% of the respondents. The conclusion is that the contemporary parents underestimate the role of classical music and its benefit for the children. "Friends" do not have much influence – 28,7%, and the mass media influence the young people almost in the same proportion – 25,3%. The "relatives" indicated by 4,3% of the respondents do not affect their preferences much, similarly to the "classmates" – 3,7%.

The questionnaire form included the item "Do your family have any traditions of going to (theatres, concerts, etc.) together?". The findings are as follows: classical music concerts are visited by 17% and not visited by 83%, pop-music concerts and music shows are preferred by 21,3% while 78,7% do not visit them.

Visiting performances of the opera and ballet theater was the option for 18,7%, with 81,3% of the respondents answering "no". Performances of the operetta theater and musicals were selected by 7%, with 93% saying they were indifferent to them.

There was an item in the questionnaire form to clarify the present-day forms of existence of the home music-making tradition: 21% the respondents said they sang to the guitar at home and 7,7% play various instruments at home, 3,3% answered they sang to accompaniment at home, and 0,7 % play musical instruments as an ensemble. Thus, the main objective of home music-making – creating a comfortable psychological climate in the family – had to be adjusted.

One of the items of the questionnaire form was "What is your attitude to classical music?". The research has shown that many listen to classical music from time to time (42,3%). 42,7% said they had "a couple of favorite pieces" among the classical works. However, the survey has shown there are those who do not listen to classical music; they opted for the answer "I do not like it. I do not understand what one finds in it, it is but boring!". 4,7% of the respondents answered "This is not fashionable, therefore, it is not worth attention", but 1,3% said "This is my favorite music!".

The results of the questionnaire survey have allowed finding out the genre music preferences of the contemporary young people (See Table 1).

Table 1 Music genres: breakdown according to their appeal to the respondents

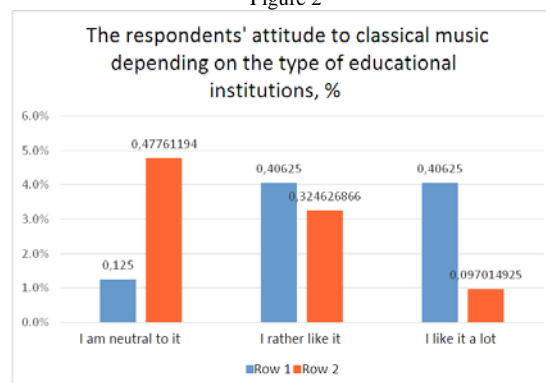
Answer options	I absolutely dislike...	I rather dislike...	I am neutral to...	I rather like...	I like ... a lot
Variety music	7,3	14,7	43	23	12
Russian chanson	20,3	28,0	36,7	11,7	3,3
Classical music	7,0	2,7	44,0	33,3	13,0
Folk music, ethnic music	12,7	24,0	35,0	24,7	3,7
Dance music	2,3	5,3	22,3	46,0	24,0
Pop-music	2,3	8,3	18,0	45,3	26,0
Hip hop, rap	11,0	7,0	23,3	34,7	24,0
Rock, romantic ballads	10,0	18,3	28,0	24,0	19,7
Metal, heavy rock	33,3	18,7	23,0	15,7	9,3
Jazz and blues	9,3	6,3	43,3	28,7	12,3
RnB	13,3	11,7	49,7	20,0	5,3
Author's songs	16,0	14,7	54,3	10,3	4,7
Electronic music	15,7	19,0	35,7	20,7	9,0
Reggae	15,3	17,7	47,7	15,3	4,0
SKA	19,7	17,7	49,0	10,3	3,0

Source: the authors

Summing up the "I rather like" and "I like a lot" answers, what is obtained is that the absolute majority of the respondents prefer pop-music (71,3%) and dance music (70,0%), hip hop, rap, rock (58,7%), romantic ballads (43,7%). Listening to classical music is preferred by 46,3% of the questioned ones. The least popularity with the young people has been won by such music genres as SKA (13,3%), author's songs and Russian chanson (15,0% each), electronic music (19,0%), etc.

Meanwhile, if the totals of the "I rather like" and "I like a lot" answers are compared for the "professionals", i.e. the students of M. A. Balakirev college, and "non-professionals", i.e. the students of K. Minin NSPU, it can be seen that it is certainly the "professionals" who are more positive to the "classical" music (81,3% versus 42,2%) (See Fig. 2).

Figure 2



Source: the authors

In the item "Please select the most preferable for you leisure activities from the list below" (the respondents were asked to choose not more than five answer options), the "professionals" marked visiting concerts of classical music as one of the preferable leisure activities more frequently than the "non-professionals" did (56,3% versus 6,3%). The students of M. A. Balakirev college also have evenings of family music-making much more frequently, as compared to the students of Minin university. In particular, for the item "Is there a tradition of family music-making in your family?" (there were four scale answer options ranging from "Yes, very often" through "Rather often" and "Sometimes" to "Never" for the respondents to choose from), after summing two first variants of the answers, the following findings have been obtained: a positive answer was given by 46,9% of the students of M. A. Balakirev college and by so few as 6,7% of the students of Minin university.

5 Conclusion

The questionnaire survey has confirmed the version about classical music being increasingly rare to hear in the contemporary world. It is not sought after by the young people, either. With the spirit of commerce and modernization inherent in it, the today's "senseless culture" era distances classical music from the people, and the people from the classical music. This may be the reason why spiritual values get lost. The society becomes indifferent and loses the capacity for compassion. The authors would like to remind that children perceive music in a different way than adults do. For music to have a favorable influence on a child, it has to be consonant with the child's emotional condition. At preschool age, children get many musical impressions not so much from music itself, rather than from the older family members' emotional response to music (following the emotional example). Probably, it is not only for children and adolescents, but also for adults that music upbringing has to be upgraded and stepped up in the present-day society. In particular, this involves bringing back to the daily life the evening schools of music, enlightenment subscriptions, music studios and circles, the programs of which will be targeted specifically at the adult population. Then, music preferences of generation next might also become more reminiscent of the love the Russian public used to have for classical music in the former times.

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