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## INTERNET AS A MEDIUM SHAPING YOUNG PEOPLE'S MUSICAL CULTURE

**Formulation and justification of the relevance of the problem.** When in the 1980s, Antonina Kłoskowska described three important culture systems that create a specific framework for participation in culture, she pointed to the importance of: (1) an informal social system, characteristic of small communities, based on direct interpersonal relations, contributing to shaping and developing the emotional sphere of providers and recipients, or forming their assessments; (2) an institutional system of a formal nature, in which the providers and recipients performed certain, formalized roles, which they naturally recorded, in an unchanged form; (3) a system based on relations mediated by mass media, in which the providers performed formalized roles and recipients performed non-formalized ones [23]. The third system made it possible for the recipients to bridge the distance between the provider and the recipient and to abandon any proxemic distance [12].

While emphasizing the undeniable influence of this system on participation in culture, Antonina Kłoskowska did not notice how quickly culture would be dominated by the fourth system – media, which use digital technologies. It is thanks to them that a new type of culture has crystallized – cyberculture. Thanks to the emergence of new forms of culture and digitalization, absorbing the areas of traditional culture, cyberculture organizes the behaviour of its recipients anew [15]. Some culturologists even write about the appropriation of culture by cyberculture and point out that today's culture is increasingly becoming a web culture.

It is hard to deny these opinions, because a really significant number of young participants in culture not only perceive, but also create its content, using the Internet. It is the possibilities of the Internet that are also conducive to the simultaneous involvement of young people in the processes of disseminating the received content.

According to Wojciech Burszta a specific model of participation in culture is being created. It is a model «(...) outside institutions in the traditional sense, mediated by the media and characterized by constant change in the offer and the deepening short validity of «binding» values» [3, p. 142].

In contemporary reality, art is accessible to

all. Although it is possible to speak of indirect participation in various forms of «meetings» with art, it seems that cyberspace has been dominated by music. However, questions arise: *What are its musical tastes? What is the difference between people who prefer particular genres? What musical/non-musical criteria determine the values attributed to music by young people? To what extent does the Internet constitute a medium for shaping the musical taste of contemporary young people?*

**Musical culture of young people and its conditions.**

Noting the changes taking place in postmodern culture, Zbyszko Melosik wrote that «Today's integral part of the cultural capital, valued by young people, is connected with popular culture, which also replaces school in its role of a very important «transmission belt» of values (it is popular culture that creates the «natural», «common sense» world of young people)» [22, p. 36].

Researchers of people's musical preferences draw attention to the fact that they are conditioned by endogenous (biological and psychological) and exogenous factors, where the researchers are most interested in young people. Perhaps it is because music is often a source of personal emotional expression and contributes to building social identity.

Samuel D. Gosling and Peter J. Rentfrow [26, p. 1236–1256], or Alexandra Langmeyer, Angelika Guglhör-Rudan and Christian Tarnai [17, p. 119–130], analyzing the determinants of musical preferences, also point to the age of the respondents, their education, family conditions and nationality.

Due to the problems addressed in the article, it is worth referring to research on emotional perception of music, which indicates that music evokes emotions both when they are declared, in the sphere of physiological reactions of the body, as well as reactions of the central nervous system [5].

Patrik Juslin and Daniel Västfjäll write that people value music primarily because of the emotions it evokes. However, the concept of «musical emotions» remains controversial and scientists have not been able to provide a satisfactory description of it so far. Juslin and Västfjäll believe that this is due to negligence

connected with the lack of indication of the basic mechanisms of musical emotions, because the emotions associated with music were studied regardless of how they were triggered. It was also often assumed that emotions must be based on the «default» mechanism of induction of emotions, on cognitive evaluation. Juslin and Västfjäll presented a new theoretical framework containing six additional mechanisms that can trigger emotions in people when they listen to music. They include (1) brain stem reflexes, (2) conditioned evaluation, (3) emotional infection, (4) imaging, (5) episodic memory and (6) musical expectations. They also suggested that these mechanisms should be differentiated in terms of features such as information focus, ontogenetic development, key brain areas, cultural influence, and induction rate, degree of volitional influence, modularity and dependence on musical structure. Synthesizing the theory and results from various disciplines, they pointed out that music evokes emotions through mechanisms that are not unique only to music [14]. At the same time music should be treated as a strong emotogenic stimulus.

Rafał Lawendowski [18], on the other hand, while analyzing the musical preferences of young people, pointed out that they should be treated as a reaction to music that shows the degree to which one likes vs. dislikes specific songs or genres of music. These reactions, as Lawendowski points out, are not necessarily based on cognitive analysis or aesthetic reflection on music and, following Raymond Cattell [4], he assumed that musical preferences are conditioned to a large extent by personality traits. He decided that it is the personality of a human being that manifests itself in his musical choices and that is why he made the personality conditioning of musical preferences the subject of his research. This type of research was also conducted by Dollinger (1993), who showed that extroversion is connected with a predilection for stimulating music that meets the need for stimulation. He identified a significant positive correlation between extroversion and jazz, while a negative correlation between extroversion and gospel music.

Many researchers point out, however, that musical preferences conditioned consciously or unconsciously, connected not only with emotions or personality, but also with external determinants, become, first of all, a kind of information concerning one's own values, attitudes and beliefs about oneself. Research by Adrian North, David Hargreaves and Susan O'Neill [25] confirms that musical preferences reflect the self-perception of listeners and serve to confirm their identity. Musical choices also have a secondary effect on the concept of one's

own self, and as some researchers claim, they may also be key to not only understanding self-confidence, ideals, or a system of values, but even to intelligence [26].

Many studies also indicate that musical choices, not only of young people, are also a form of identification with a particular social group. There is a tendency to listen to the same music that people we want to identify with listen to [19], and treating music as a symbol of belonging to a group can be observed e.g. among young people subcultures where music plays a role in giving and strengthening identity.

David Riesman says that young people use music as a platform for communication with their peers in order to make friends and gain a position in the group [27]. Music preferences may also reflect the identity crisis of adolescents. As Graham Martin, Michael Clarke and Colby Pearce point out, young people who prefer a certain type of music such as heavy metal, hard rock, punk rock and rap as opposed to their peers who do not have such preferences, are more often characterized by a lack of self-esteem, trust, empathy, confusion, rejection of authorities and even anti-social behaviour [20].

Considering the relationship between the musical preferences of young people and their belonging to a given *music taste public*, researchers emphasize the importance of not only the individual self, but also the social self, which in this case is reflected in conformism. The condition for acceptance, support and identification with a social group, however, is that adolescents must adapt their attitudes, beliefs and behaviours to the social norms recognized by the group. The desire to be accepted by the group, therefore, positively correlates with the young people's perception and evaluation of music.

Research on the phenomenon of conformism in the formulation of aesthetic assessments was initiated by Paul Farnsworth [9]. They show that the social significance attributed to an art object (either formulated by an expert or stemming from the norms of a reference group) influences the assessment of the object by the test subject. The status of an external opinion most likely affects not only liking or disliking, but also contributes to how the extra-musical meaning of a musical piece is perceived, i.e. the meaning relating to aspects such as feelings, moods and extra-musical phenomena [6].

Howard Inglefield observed in his surveys of school children that they try to express their tastes according to the tastes of their peers, especially when their peers are persons with dependent personality or when they are not sure whether music is popular or not [13]. Most often

such doubts arise in the case of folk or jazz music.

Leif Finnäs pointed out that music preferences expressed privately may differ from those declared publicly. The occurrence of such differences may be more frequent if: (1) private preferences differ significantly from those declared by the majority of the group; (2) those indicating a particular preference are not certain of their own beliefs and therefore accept the preferences of the majority of the group; (3) the individual shows a clear self-presentation tendency [10].

Presently, new or, new, new media using various methods of influencing consumer attitudes, are an increasingly important source of information about current trends and fashions. However, the question to what extent the media actually shape our needs and expectations and to what extent they only reflect them remains open [12].

This brief review of the research indicates not only the great diversity of categories related to the description of musical preferences, but also the resulting problems with the possibility of comparing the results obtained in the research. However, they point to an extremely important fact - music preferences do not depend only on subjective factors, but also on social impact, including media influence.

#### **Musical culture of Polish youth, i.e. music preferences of teenagers.**

Consideration of factors determining the musical culture of young people would be unjustified if not for the results of current research indicating their choices and preferences. The article will focus on the musical choices of Polish youth, because the survey conducted in Poland in 2018 by the Narodowe Centrum Kultury [National Centre for Culture] shows the results of a group of 2069 teenagers, representative for Poles, aged from 12 to 17 years.

The research shows that almost all teenagers (99%) listen to music and that rap and pop are the most frequently listened to music genres in this period of life, followed by rock (10%), disco polo (8%) and dance (8%). Other genres were indicated by less than 5% of youth<sup>4</sup>.

Among the favourite teenagers' performers, the first places were taken by two Polish performers, Szpaku and Paluch (i.e. Mateusz Jakub Szpakowski), who released albums on the B.O.R. Records label, which belongs to the first of them. The third one was Eminem, the giant of

world rap. Quebonafide and Taco Hemingway took the next places – their album recorded in the Taconafide duo belonged to the best-selling in Poland last year. Taco Hemingway is popular not only with rap fans but also with people listening to pop and electronic music.

Favourite performers of people listening to pop are mostly foreign artists. The list is opened by two American vocalists: Rihanna from Barbados and Ariana Grande. David Guetta, associated with dance music, also enjoys high popularity among pop listeners. The next place was taken by Michael Jackson, the King of Pop (died in 2009). The top five performers are complemented by Ed Sheeran, a British singer and guitarist.

Comparing the list of favourite artists for the rap and pop genres, one can see significant differences. The hip-hop scene is dominated by men. With the exception of Eminem, these are Polish artists. The list of pop artists is opened by two women – Rihanna and Ariana Grande. Only foreign artists are at the forefront. Dawid Podsiadło, breaking records of popularity among adult audiences, has few fans among people aged 12–17.

The list of 20 favourite young people performers includes three representatives of disco polo music. These are the Boys and Akcent bands and Zenon Martyniuk, who performs disco polo songs and is a member of the Akcent band. These answers distinguish disco polo from other genres of music for at least two reasons. First of all, these artists have been present on the Polish scene for many years, and their music has been enjoyed by the parents of teenagers participating in the survey when they were young. Secondly, it is worth noting the very high level of compatibility associated with the selection of favourite performers. The Boys band was indicated by 34% of those who listen to disco polo most often, Akcent was selected by 24% and Zenon Martyniuk by 22% respondents. For comparison, Paluch – the most popular of rappers – was selected by 13% of people listening to rap.

Rock legends, i.e. Queen and Metallica bands, are the most popular among rock listeners. It is worth noting that the survey was done at a time when «Bohemian Rhapsody» was screened in cinemas, a thrilling story about Queen, its music and its extraordinary vocalist Freddy Mercury.

Young people listening to dance most often prefer the same performers as those who listen to pop. Dance singers included Rihanna, Lady Gaga, and David Guetta. Fans of electronic music most often mentioned young 21-year-old Alan Walker, a Norwegian producer and disc jockey.

<sup>4</sup> The genre popularity ranking based on all teenage indications is similar to that of the most frequently listened genres. The largest group of people declare listening to pop (62%) and rap/hip-hop (59%). Also often indicated are dance (37%), rock (33%), disco polo (32%), film music (26%) and electronic music (21%).

The network of connections between the music genres listened to by young people seems to be integral (all genres are interconnected). Young people cannot be divided into separate groups on the basis of musical preferences. The sample included people who at the same time declared to listen to even those genres whose style seems radically different. Young people declared, for example, listening to classical music and disco polo at the same time. However, the musical genres «most easily» combined with other types of music were pop and dance and less frequently listened to: smooth jazz, chillout, blues and reggae.

The results of the survey indicate slight differences in the genre pointed out as the most frequently listened music genre. Rock is more popular among those who prefer pop than disco polo. Disco polo, on the other hand, is more popular among those who rank rap first rather than rock. However, these differences are not significant and the divisions should be described as weak. This means that the musical preferences of young people may indicate that the power of music as a factor differentiating society (the so-called omnivorousness) is weakening, or they are simply still poorly developed.

Analysing data from research conducted by the Narodowe Centrum Kultury, one can, however, see certain regularities in terms of social differentiation of musical preferences. Boys and girls listen to similar music, but they differ as regards the choice of music they listen to most often. Rap (chosen by 30% teen boys and 20% teen girls) and electronic music (7% boys and 3% girls) are the most frequently mentioned genres. Girls more often than boys mentioned pop (29%; boys 18%) and dance (11%; boys 6%).

The size of the town inhabited by young people seems to be of very low importance for the choice of preferences concerning musical genres. The popularity of disco polo is only slightly higher in rural areas and cities with up to 20,000 inhabitants (36% of listeners) than in cities with more than 20,000 inhabitants (28%). Contrary to some opinions (especially of music journalists), rap is equally popular in rural areas, small towns (60%) and medium and large cities (59%).

Referring to the musical choices of teenagers, it should be stressed that they are connected with the education of their parents. In total, 35% of all survey participants declared that their mother had higher education and 25% that their father had higher education. The parents of teenagers listening to rock are clearly located in the above average (45% of mothers and 35% of fathers have higher education). Only parents of teenagers listening to jazz, smooth jazz and

chillout have an equally high level of education. The share of people with higher education is similar to the average for pop and electronic music. The education of teenagers' parents listening to disco polo is clearly below the average (23% of mothers and 14% of fathers have higher education). This is the lowest share of people with higher education among all music genres included in the study.

The research does not answer many questions that we pose in the era dominated by new technologies, however, it indicates how important they may turn out to be for shaping musical culture of young people, because in the era of digital media and dynamic development of the Internet, the «balance of power» discourse concerning music evaluation, shaping musical preferences and participation in musical culture has completely changed.

#### **Media as a source of influence on shaping musical culture.**

Thanks to successive media revolutions, music has become a permanent feature of public space and an integral and indispensable element of musical culture. Today, public space is almost annexed by music – it is hard to imagine a shopping mall, a railway station or an airport without music heard in the background, although sometimes it is connected with the problem of oppression and tyranny of sound, because we do not always feel like listening to music. Such a situation seems to reflect what Theodor W. Adorno wrote about as early as the second half of the twentieth century, who pointed out that there are two complementary phenomena connected with musical culture: fetishization of music and regression of listening to it [1].

It seems that Adorno predicted that the next stages of the media revolution, including the digital revolution, will deepen these processes. For Adorno, the fetishization of music was associated with those fragments of music played constantly in the public that appeal to the general public and sell well. One can get the impression that this phenomenon is very positive, because since music (especially classical music), thanks to the media, reaches a wide audience, it can also develop musical culture. Nothing could be further from the truth. In Adorno's case, the fetishization of music consisted in fragmentation of music (e.g. a well-known work by Beethoven or Mozart) and its replication by the mass media, because «(...) works that are fetishized and thus become cultural goods, experience constitutive changes. They are deprecated» [1, p. 111–112]. Fragmentation of musical content combined with its banalization blocks the musical consciousness of the audience. According to Adorno, «(...) the awareness of the masses of listeners is adequate to the fetishized music. One listens in accordance

with the recommendations (...)» [1, p. 115]. After a while, «...the listeners need and demand what has been made known to them...» [1, p. 118].

Living in times subordinated to digital logic and the reproduction of musical content in accordance with the needs of the globalised music industry is conducive to this trend, which also affects young people quite quickly. New media, dominated by the generation of *digital natives*, who listen to music using not only desktop computers, but above all, more and more perfect mobile ICT tools with access to the Internet (smartphones, iphones, tablets), are a huge field of possibilities for the programme policy.

New media, contributing to the broad reception of music, shape the mass taste of consumers, but also enable satisfaction of individual musical needs, because they provide the possibility of listening to niche music genres and meeting the most sophisticated musical needs. What is more, there are also new musical practices, which Roland Robertson calls «glocal» and indicates that they refer both to globalised, mass reproduced and received musical content, as well as to those closely related to the local, highly individualized musical culture [28]. It is worth adding to this the phenomenon of the westernization of musical culture, due to the clear domination of musical contents typical of Western civilization, available in the public sphere. As Paweł Drygas points out «(...) the West — Western Europe and, in particular, the United States, still remains the cultural centre of the greatest importance» [8, p. 21]. Westernization of music means not only the processes of globalization of music, or saturation of it with the content proper to the culture of the West, but also averaging the taste of the average recipient and orientation to the reception of musical mainstream.

The popularity of soloists or bands constantly present in the media starts to be identified with value and this fact contributes to a large extent to the shaping of their musical preferences. An example of such media activities can be one of the Polish radio shows, in which its hosts persistently repeat for a few hours the words: *the best music*. This valuable opinion is pronounced many times during the show. Although the songs played during the show are characterized by great diversity, e.g. one can listen to a mediocre piece, both in terms of art and performance, the authoritarian pronouncement by the hosts has such a convincing power that the listeners are willing to believe in it.

For commercial reasons, music shows are aimed at accommodating the tastes of the least

sophisticated listeners, at attracting their attention with often very shocking information concerning e.g. musical idols of young people, and at highlighting in a colourful way such features of selected «stars» as their addictions, various types of behaviour inconsistent with social norms, as if they are the ones that pave the way for success and fame for these people. However, it is worth noting that we would not be flooded by this «pseudo-openness» of music if there was no demand for it.

Many young people feel that pop culture is an expression of a generational revolt, the latest fad. Sometimes identified with subculture, they can also create this subculture. A mass audience needs art that is easy, understandable, quickly satisfying and does not require much intellectual effort.

Young people very easily succumb to the extraordinary magic of the mass media, influencing the uniformity of tastes of young audiences. Małgorzata Kopczyńska notes that pop culture applies mechanisms of emotional perception, non-reflective perception, simplification of the distribution of values, and non-alternative perception [16].

New media, dominated by the Internet, have now become a dominant source of shaping young people's musical culture, and their particular advantage is that they are not only accessible and attractive, but also make it possible to participate in and share recent «musical discoveries» online and offline.

However, the musical choices of young people are determined not only by what is really within their personal interests, is autonomous and independent of the choices of others, but also by what is connected with the specific influence of the media, e.g. on the musical choices of a person. The following can be pointed out here: (1) direct influence, (2) cumulative influence and (3) subconscious influence.

The first one is connected with intellectual and emotional experiences, which are expressed by visible reactions, e.g. right after the media form of participation in a music concert, listening to a new video or soundtrack — the behaviour of teenage listeners sharing their impressions on websites is very special here.

Cumulative influence is invisible at first, but when after a certain period of time it is revealed by a change in adolescents' behaviour or attitudes, it may cause surprise even in people who thought they knew their musical taste well. The last kind of influence of the media on the musical tastes of the audience remains unconscious. The final effect may never be consciously connected with the medium that caused it.

In this context, it is worth referring to the concept of mainstream, on the cultural level identified with pop culture<sup>5</sup>, because mainstream music (mainly pop and those genres of music that are promoted by the largest record labels), frequently played in the media, supplemented with images, makes the recipients, who are not resistant to media transmissions, not having crystallized musical interests, surrender to the mainstream propagated and «cultivated» by the media, whose message is «this must be listened to».

The promotion of the American artist known as Frank Ocean [2] can be a perfect example of such media activity. For a long time, music services played Frank Ocean only, and his path to the top of pop culture music can be called exceptionally short.

The world has heard about this artist, who was then called Christopher Edwin Brexoux (only recently did he formally change his name and now he has his artistic pseudonym inscribed in his documents), only a few years ago. At the beginning of the decade he released his first material – a mixtape. It was then that he caught the attention of a part of the music press, talent seekers from the Def Jam label and contemporary hip-hop stars, Kanye West and Jay Z. Frank Ocean, known as the rising star of R'n'B, appeared on their joint album «Watch The Throne». The result was a completely different level of recognition and fame – his debut album suddenly became one of the most anticipated albums of 2012.

When «Channel Orange» was finally released, it turned out that it not only received excellent reviews, but also appeared on the first place on the list of «the most important albums of 2012». Ocean decided to go with the flow – in February 2013 he announced that he was starting work on his next album. It turned out, however, that crowds of fans and critics eager for new songs had to wait a few years.

Certainly, the fact that after such a highly acclaimed debut, the musician had his fans wait more than four years for his new songs – «Channel Orange» was released in July 2012 – meant that when the release date began to approach, the media became extremely active.

While waiting for new recordings, websites began to analyze everything that was happening around them. It turned out, for example, that a few days before the expected release of new songs, the artist unexpectedly released... a completely different album. «Endless», a material called «visual album», was published on

Apple's streaming site. Confused journalists and music fans wondered if this is what the artist had been talking about for several years, or if this was another project, not related to the album.

We had to wait only a dozen or so hours for an explanation – the actual album entitled «Blond» was released at that time. Of course, this was not the end of doubts and questions: in some places the album appeared as «Blonde» and the title under which it was announced earlier, that is «Boys Don't Cry», turned out to be the name of the label, which together with Def Jam released the album. It also seemed surprising how the two albums were distributed: officially, you can only listen to them on Apple Music and buy them from the iTunes Store.

As for the physical album, on the day of its release, it was distributed at four improvised stands, the so-called pop-up stores, operating in Los Angeles, New York, Chicago and London. You could get there a multi-page magazine, which contained a lot of materials connected with the CD in one way or another, and on the cover there was a CD. However, in order to deepen the confusion, it soon turned out that what was on it was seriously different from the digital version – there were not many songs on the physical medium, but there were two pieces which were absent on the Internet services.

But of course the media were not interested in the album just because it was released in an unusual and not entirely clear way. Another important topic of media reports about «Blond» was the list of people cooperating with Frank Ocean, the author. There were such music stars as: Beyonce, Kanye West, Pharrell Williams, David Bowie, Jamie XX, James Blake, Jonny Greenwood, but also Japanese rappers, known as KOHH and Loota, until then popular on the Asian music market.

Also impressive is the list of producers who have contributed to the sound of «Blond». These include Sam Petts-Davies, who co-created the sound of Radiohead's latest album, Joe Visciano, responsible for the production of David Bowie's «Blackstar», Bob Ludwig, a true legend, a man who worked with a whole bunch of great rock stars, from Led Zeppelin and Rolling Stones to Nirvana.

No record has had such an impressive list of collaborators for a long time. The interest of the media is therefore completely justified in this case. And meticulous investigations, in which song and in what form individual guests appear, will probably still occupy journalists and ordinary Internet users for a long time to come.

The mechanism has already been put in motion: future reviewers will repeat what they have discovered so far in the texts about this album – that it is very expected, that it is

<sup>5</sup> In opposition to *mainstream music*, there are *subcultures*, counter-cultures, underground and niche music that are not so popular and have as many supporters as *mainstream music*.

released in an unusual way, that the whole platoon of great characters participated in its creation. Not only can we not write about it badly, but it is also impossible not to include it in the list of albums of the year. Ocean has used all the principles of promotion in the Internet age in a perfect way<sup>6</sup>.

Reading current descriptions on online music media services, one can get the impression that other musical events are irrelevant, because journalists analyze the artist's latest actions in detail, writing, among other things, «(...) the latest album of one of the most interesting artists on the modern electronic scene of r'n'b (...) has appeared». Thus, although some fans of r'n'b music consider the album to be of little value, for others it is a musical material that should not be forgotten – the crowds of listeners are growing.

In this case, the media used not only the means of propaganda – stereotypes, myths, gossip, but also its techniques of repetition, silence, selection, excessive generalizations, authorities [21] (for the fans of r'n'b music, undeniably the artists who performed with Frank Ocean were authorities) to promote what is necessary to listen to in order to be on the top of the music. The manipulation of the multitude of young listeners of music, which creates a desire to listen to a given piece(s), but also the conviction that listening to these pieces places them among people listening to valuable music, took place here in two ways – through fragmentation, i.e. showing reality in a fragmentary way, with highlighting some details, and silence about others, and through ingratiation, which consists in attracting the audience by some unique personality [29].

#### Discussion.

Music is such an integral part of young people's culture that it is impossible not to deal with it at the level of scientific reflection. This statement could be supported by Wolfgang Welsch's well-known, though differently accepted and interpreted, demand to treat the audial dimension of social life on an equal footing with the visual aspect, which dominates in contemporary scientific reflection. Welsch stressed very strongly that «the survival of the human species and the planet Earth can only be hoped for if our culture accepts hearing as a fundamental model, because the old domination of seeing leads us in a moderately technicalized way directly to catastrophe, from which we can be saved only by a receptively communicative and symbiotic attitude towards the world of hearing» [30, p. 56].

In the media age, we face significant

challenges because the relationship between the source of sound and the possibility of experiencing it has been broken. Acousmatic listening, as Christoph Cox and Daniel Warner point out, broke the ritual of experiencing a concert hall as a place where music is one with instruments and the listener [7]. In other words, the music has gone beyond its natural contexts with new communication possibilities.

The fate of music education has not always been safe; the current situation is particularly difficult and raises concerns about the state of culture in the future. In addition to the many obstacles that hinder the development of musical culture, which were not mentioned here, this threat is exacerbated by the lack of musical stimulation in the family, extremely easy access to music promoted by the media and entertainment industry, and above all the state of education in all its dimensions.

Therefore, we can discuss who is responsible for the fact that some young people are unable to determine the true value of music and distinguish between music art and «pseudo-art», but we must be aware that the media are extremely important for contemporary young people, for many reasons, and cannot compete with school. School is always seen as an institution of coercion, and music, which teachers want to bring closer to pupils, is seen as an attack on the interests of young people, and an attempt to destroy them. Unfortunately, these words do not function in the void, because there is little going on at school in terms of creating a space that would foster the development of musical culture of young people – as if it did not notice the needs of young people school continues to try to impose preferences, although this is not effective didactically. The school cannot hope that the fashion for popular music will pass away, that suddenly there will be a need for young people to have contact with valuable music.

It is not about the fact that valuable music should remain on the sidelines of the school's interests. However, we must remember that building a musical culture in people is a process in which we have to take into account the fact that we have a listener who, knowing various types of music, reaches for the one that interests him the most. Music education should give them a chance to develop freely, to understand music of high artistic value and to be able to critically evaluate music, which is widely promoted in the media.

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**ВИЩА ХОРЕОГРАФІЧНО-ПЕДАГОГІЧНА ОСВІТА В УКРАЇНІ: ЗАКОНОДАВЧЕ ТА НОРМАТИВНО-ПРАВОВЕ ЗАБЕЗПЕЧЕННЯ ТА ПЕРСПЕКТИВИ РОЗВИТКУ**

**Постановка та обґрунтування актуальності проблеми.** Глобальні зміни, зумовлені викликами суспільства ХХІ століття, значно посилили вимоги до вищої освіти загалом та хореографічно-педагогічної освіти зокрема. Вища освіта в усі часи була рушійною силою поступу суспільства. На зламі тисячоліть одним з основних завдань освіти є підготовка творчих кадрів, адже найціннішим товаром у всіх сферах людської діяльності стають творчі ідеї та технології. Хореографічна освіта є потужним інструментом реалізації творчого потенціалу особистості та виховання творчого покоління у відповідності до потреб сучасного суспільства. У різні етапи його становлення навчання хореографії перебувало у різних статусах, було поєднане з різними науковими та навчальними дисциплінами, поки не було віднесене в окремі напрями – хореографічно-педагогічну освіту, що забезпечила збалансоване поєднання освітньої хореографічної і педагогічної підготовки. Дослідження проблеми законодавчого, нормативно-правового забезпечення функціонування хореографічно-педагогічної освіти в Україні та перспектив її розвитку є актуальним на етапі реформування вищої освіти.

**Аналіз останніх досліджень і публікацій.** Аналіз наукових праць з досліджуваної проблеми дає підставу констатувати посилення інтересу науковців до проблеми реформування мистецької освіти.

Історичним аспектам становлення та проблеми модернізації мистецької освіти присвячені праці О. Комаровської, Г. Ніколаї,

О. Олексюк, О. Отич, Г. Падалки, О. Ребрової, О. Ростовського, О. Рудницької, В. Черкасова, О. Щолокової та ін.

Проблемам хореографічного навчання та виховання присвячені праці В. Богути, О. Бурлі, П. Ковалюка, О. Мартиненко, Ю. Ростовської, Я. Рєви, П. Фриза, Т. Чурпіти та ін.

Попри підвищений інтерес науковців до проблем мистецької освіти дослідженню законодавчого, нормативно-правового забезпечення функціонування хореографічно-педагогічної освіти в Україні та перспектив її розвитку не приділялась належна увага.

**Мета статті** – дослідити проблему законодавчого, нормативно-правового забезпечення функціонування хореографічно-педагогічної освіти в Україні та перспективи її розвитку.

**Виклад основного матеріалу дослідження.** Хореографічно-педагогічна освіта – система підготовки вчителя хореографії у вищих педагогічних навчальних закладах до професійної педагогічної діяльності. Функціонування хореографічно-педагогічної освіти як інноваційного явища вищої освіти в Україні розпочалось з відкриття в 1989 році спеціалізації «Хореографія» при спеціальності «Початкове навчання» на педагогічному факультеті Кіровоградського державного педагогічного інституту ім. О. С. Пушкіна. В 2018 році на спеціальність «Хореографія» здійснювали набір абітурієнтів в 10 педагогічних, 5 національних, 4 державних університетах та в 1 гуманітарно-педагогічній академії.