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Features of tsenostno-semantic sphere of people with different level of participation to musical culture

In given article the basic scientifically-psychological approaches to a problem of personal features of people with different level of acceptance of music as individual value are considered, the urgency of the given theme is revealed, the data of empirical research of personal features of people with different level of participation to musical culture is cited.

Keywords: *art psychology, music psychology, tsenostno-semantic sphere of the person.*

Now music plays the important role in an everyday life of millions people. Definition of its phenomena and a formulation of its laws takes the central place, in scientific work of many scientists. Sociologists, psychologists, critics, musical teachers and simply usual people, – all of them are to some extent subject constantly varying to musical tendencies. Partly these tendencies also have pushed psychologists on more detailed studying of interrelation of the person and music and allocation from the general psychology of original branch – musical psychology or music psychology. The area of musical psychology is boundary between sphere of art and science sphere about the person [1]. It is necessary to notice that now, in a society the requirement in musical making it cultures accrues. And the art debt which branch is music – to help a society to endure difficulties, giving hope and encouragement. In general, speaking about modern culture, it is possible to ascertain presence of some changes. Both structurally, and art is functional «Once it was required to interrupt intolerable vitality of death, now – to interrupt intolerable mortal boredom of a life» [4, p. 225]. To a problem of that understanding that there is a music considered through a prism of psychology, theoretical workings out of outstanding musicians, psychologists and teachers – Alekseeva A. have been devoted, Bochkareva L.L., Loseva A.F., Tarasova G.S., Kogana G.M., Nevgauza G.G., Petrushina V.I., Fedorova E.E., etc. Can recollect and classical names for psychology of foreign scientists – V. Vundt, G. Gelmgolts, K. Shtumpf, T. Adorno, etc.

Despite a certain readiness of this theme, existing scientific pluralism does not allow to consider this theme thoroughly studied Nowadays we meet the present launch of is musical-psychological researches. Programs on psychology for musical high schools, хрестоматии were published, almanacs, a number of dissertational works (I.E. Vinogradova, J.T. Zhakupova, E.A. Glazkova) is protected. There were psychologists of music which is understood by them as branch of psychology of the art, studying music influence on the person and its active musical activity [3]. The musical psychology investigates problems of processes of formation, development and definition of musical abilities; psychological mechanisms of the composition, execution, perception and training to music; music applications as mass communication medium (in

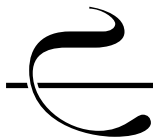


concerts, performances, cinema, on TV, broadcasting); influence of functional music on labour productivity; medical influence of music on the person; Professional work of the musician: its training, education of professional and artistic qualities (ability to communicate with public and to influence it); an aesthetic, moral and educational role of music in formation of rising generations; influences of music on increase of creative potential of the person. One of directions of musical psychology is the psychology of musical activity which studies its basic kinds: hearing (perception), execution, the composition and music teaching. Special aspect – studying of valuable features of musicians: specificity, a creative orientation, revealing individual central point. The problem of studying of tsennostno-semantic sphere of the person gets now more and more complex character, being a subject of various social disciplines, and represents the important area of researches located on a joint of various branches of knowledge of the person – philosophies, sociology, psychology, pedagogics. The theoretical analysis and researches of tsennostno-semantic sphere at various levels have created necessity of use of concepts and the methodological bases of adjacent scientific disciplines. The Tsennostno-semantic sphere of the person includes two basic components – valuable orientations and system of personal senses [2]. Both components inseparably linked with concept the person as closely adjoin to studying of human behaviour and promptings. As general scientific concepts they promotes association of investigated objects of various sciences.

In a consequence of it, psychological practice demands judgement of theoretical installations of psychology of music. The analysis of the researches devoted to studying of tsennostno-semantic sphere of musicians, has shown that a problem of process of creation of the musical image staticized by the tsennostno-semantic maintenance of the musician as the subject of musical experience, it is studied insufficiently. The tsennostno-semantic sphere defines features *инициации* creative process in musical activity, mediating specific, musical images peculiar to the given person. The arising contradiction between strengthening of requirement for stimulation of emotionally-aesthetic development and absence of real technologies of achievement has defined the research problem which results are stated in the present article.

For practical performance of objects in view and research problems some groups of methods of the analysis and diagnostics have been used: Definition of vital values persons (Must-test) (P.N. Ivanov, E.F. Kolobova); Diagnostics of real structure of valuable orientations of the person (S.S. Bubnova); the Express train – diagnostics of social values of the person; the Test vital-meaning's orientations (VMO) (D.A. Leonteva); the Technique «tsennostno's orientations» M. Rokicha; the Questionnaire a questionnaire (K.B. Thecooper, I.V. Abakumov)

In total 150 persons have voluntary taken part in research. From them 75 women and 75 men at the age from 18 till 30 years. All examinees took part in experiment voluntarily. In the first group musicians of a city of Rostov-on-Don, regularly going on tour and participating in musical actions are presented. The second group formed the people who are not musicians, but regularly visiting concerts and other musical ac-



tions, having a rich palette of musical predilections. The third group included people not having musical predilections and indifferently concerning musical culture.

To begin with by us has been developed, attempted and validated the questionnaire-questionnaire. Being based on the data of the correlation analysis (ranged coefficient.), it is possible to recognise correspondent Spirmena that points of the questionnaire with numbers 1, 2, 4, 5, 8, 10, 11, 14 possess high degree prognostic valide ($p < 0.08$). The obtained data allows to speak about high level of judgement and understanding of musical culture as modern art parts, and the received significant distinctions specify that people with different level of participation to musical culture can have various life-meaning orientations, an image of the world and ways of interaction with it.

Then were received and interpreted the data of all subscales of techniques. Further, being based on the correlation analysis (range's coefficient Correspondents Spirmena) have been revealed significant distinctions on following subscales:

LMO:

Result: Listeners > Nonlisteners.> Musicians ($R = -0,304$, $p < 0,05$)

Diagnostics of real structure of valuable orientations of the person (S.S.Bubnova):

Search and pleasure by fine Listeners> Musicians> Nonlisteners ($R=0,295$, $p < 0,05$).

Definition of vital values persons (Must-test) (P.N.Ivanov, E.F.Kolobova):

Appeal of Listeners> Nonlisteners ($R = -0,255$, $p < 0,05$)

The express train-diagnostics of social values of the person:

Significant distinctions by the given technique it has not been revealed.

Technique «valuable orientations» M.Rokicha:

Terminal values:

Interesting work of Nonlisteners> Listeners> Musicians ($R = -0,233$, $p < 0,05$)

Beauty of the nature and art of Musicians> Listeners> Nonlisteners ($R=0,408$, $p < 0,05$)

Financially secure life of Nonlisteners> Listeners> Musicians ($R = -0,353$, $p < 0,05$)

Creativity of Musicians> Listeners> Nonlisteners ($R=0,581$, $p < 0,05$)

Self-trust of Nonlisteners> Listeners> Musicians ($R = -0,303$, $p < 0,05$)

Tool values:

Erudition of Musicians> Nonlisteners> Listeners ($R=0,254$, $p < 0,05$)

Efficiency in affairs of Listeners> Nonlisteners> Musicians ($R = -0,373$, $p < 0,05$).

As a whole, on the basis of the data of the correlation analysis of Spirmena it is possible to notice that quantity of authentically significant distinctions received by us, allow to speak about acknowledgement of some hypotheses.

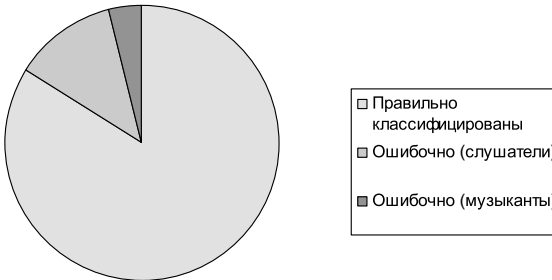
In a consequence the task in view to concretise the psychological maintenance concept of participation to musical culture was us, and to reveal influence of values and life-meaning orientations to its level. The discriminant analysis of significant distinctions has shown that with an error no more than 15 % our hypotheses have found acknowledgement in our research, and being based on the obtained empirical data it is possible to speak, about individually significant values inherent in everyone group



and vital-meaning orientations.

In drawings ## 1, 2, 3 the data of the discriminant analysis of «musicians», «listeners» and «nonlisteners» are cited.

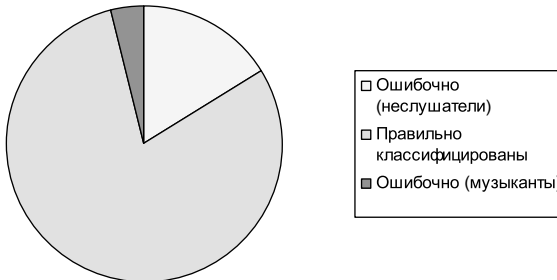
Drawing №1 «Nonlisteners»



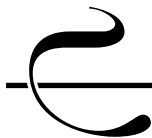
Are correctly classified	42
Wrongly (listeners)	6
Wrongly (musicians)	2

From drawing №1 it is visible that being based on the received data we from 80 % probability correctly differentiated «nonlisteners» from “listeners” and “musicians”. Being based on the data received by means of the correlation analysis of Spirmena and the Discriminant analysis, we can speak about following features of the given group: the people who have been not attached to musical culture appear more satisfied with the passed piece of a course of life, its efficiency and intelligence, in relation to musicians. To a lesser degree these people are aimed at the aesthetic party of art, creativity and the nature. Much more significant for them are material assets and career achievements. Less the others are aimed at self-development, formation and own attraction.

Drawing №2 “LISTENERS”



Wrongly (nonlisteners)	8
Are correctly classified	40
Wrongly (musicians)	2



From drawing # 2 it is visible that being based on the received data we from 84 % probability correctly differentiated “listeners” from “musicians” and nonlisteners ». Being based on the data received by means of the correlation analysis of Spirmena and the Discriminant analysis, we can speak about following features of the given group: the people who are in constant contact to art, more attached to musical culture appear more satisfied with the passed piece of a course of life, its efficiency and intelligence, rather than musicians. In a greater degree listeners are aimed at an aesthetic component of the life: art, creativity, beauty of the nature.

Drawing №3 “MUSICIANS”



Wrongly (nonlisteners)	0
Wrongly (listeners)	4
Are correctly classified	46

From drawing №3 it is visible that being based on the received data we from 92 % probability correctly differentiated “musicians” from “listeners” and nonlisteners». Being based on the data received by means of the correlation analysis of Spirmena and the Discriminant analysis, we can speak about following features of the given group: the people directly involved in process of creation and execution of pieces of music as cultural-aesthetic values, show a dissatisfaction with the passed piece of a course of life, its efficiency and intelligence. This fact, in our opinion, is main “the motive power” defining features initiative of creative process in musical activity, mediating specific, musical images peculiar to the given person. Confirming to a hypothesis that level of participation to musical culture can make essential impact on semantic central point and life priorities, it is possible to note the given techniques «Valuable orientations» Milton Rokicha: for musicians the orientation on erudition, creativity, beauty of the nature and art is specific. Such life priorities as a self-trust, efficiency in the affairs, interesting work and a financially secure life are not specific.

Being based on all research carried out by us, it is possible to formulate psychological filling of concept «participation to musical culture».

Participation to musical culture¹ – Objective criterion of intensity of interaction of the person with musical culture and a civilisation of musical images.



The participation to musical culture² – subjective criterion focused on level of the tsennostno-semantic relation to musical culture defined by tsennostno-semantic acceptance in the course of an autogenic reflexion.

As a result of the carried out research following conclusions have been formulated.

1. Level of participation to musical culture influences on tsennostno – semantic features of people;

2. People with different level of participation to musical culture have various vital-meaning orientations, an image of the world and ways of interaction with it.

3. Level of participation to musical culture makes essential impact on semantic central point and life priorities.

4. Level of participation to musical culture is defined by subjective and objective criterion, thus the objective criterion – is intensity of interaction of the person with musical culture and a civilisation of musical images. Subjective-this criterion focused on level of the tsennostno-semantic relation to musical culture defined by tsennostno-semantic acceptance in the course of an autogenic reflexion.

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