



**EFFECT OF POPULAR AND ART MUSIC ON THE FORMATION OF
VALUE ORIENTATIONS IN CONTEMPORARY RUSSIAN YOUTH:
COMPARATIVE ANALYSIS**

***EFEITO DA MÚSICA POPULAR E DE ARTE NA FORMAÇÃO DE
ORIENTAÇÕES DE VALOR NA JUVENTUDE RUSSA
CONTEMPORÂNEA: ANÁLISE COMPARATIVA***

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ABSTRACT

Background: At the present time, popular culture has a predominant influence on the consciousness of youth in the Russian Federation. This is facilitated by the active development of mass media and communication. The Internet is becoming a “cultural mediator”, the development of which is seen as a fundamental continuous transformation of the ways of production and circulation of symbolic forms in modern societies. This is how the mediatization of culture is understood as a process characteristic of modern society. These issues constitute the focus of the presented study conducted by the research team of the Russian State Social University.





Objective: The purpose of the study is to conduct a comparative analysis of the effect of popular and art music on the formation of value orientations in contemporary Russian youth.

Methods: The object under study is Russian youth aged from 16 to 24 years old.

Results: The study identifies up-to-date parameters of youth value orientations formed by 2021. The results of the study reveal that the influence of popular and art music is, in fact, strong, since these phenomena are much more deeply rooted in the social and historical reality than it appears to many researchers and the general public.

Keywords: Popular and art music; Modern youth; Value orientations; Culture.

RESUMO

Antecedentes: Atualmente, a cultura popular tem uma influência predominante na consciência da juventude na Federação Russa. Isso é facilitado pelo desenvolvimento ativo dos meios de comunicação de massa e da comunicação. A Internet está se tornando um “mediador cultural”, cujo desenvolvimento é visto como uma transformação contínua fundamental dos modos de produção e circulação de formas simbólicas nas sociedades modernas. É assim que a midiatização da cultura é entendida como um processo característico da sociedade moderna. Essas questões constituem o foco do estudo apresentado realizado pela equipe de pesquisa da Universidade Social Estatal Russa.

Objetivo: O objetivo do estudo é realizar uma análise comparativa do efeito da música popular e artística na formação de orientações de valor na juventude russa contemporânea.

Métodos: O objeto em estudo são jovens russos de 16 a 24 anos.

Resultados: O estudo identifica parâmetros atualizados das orientações de valor juvenil formadas até 2021. Os resultados do estudo revelam que a influência da música popular e artística é, de fato, forte, pois esses fenômenos estão muito mais profundamente enraizados na realidade social e histórica do que parece a muitos pesquisadores e ao público em geral.

Palavras-chave: Música popular e de arte; Juventude moderna; Orientações de valor; Cultura.

1 INTRODUCTION

The relevance of the present study is shaped by the fact that the phenomenon of popular (mass) culture is quite complex and controversial in all its diversity. Mass culture is distinguished by its responsiveness to the needs of modern youth and plays a major





role in the formation of the worldview of the young generation. Contemporary Russian society is experiencing the polarization of youth, which raises the need for a more in-depth exploration of the position of young people, particularly for the study of their values and motives that take shape under the influence of popular and high (elite) culture and underlie their behavior (Leshchenko, 2017).

Among the genres of popular music are jazz, rock, hip-hop, Latin, and rap, author's songs, pop music, pop songs of the past and present, musicals, operetta, and cinema and television music. It can be argued that contemporary music of popular genres is a product of creativity, the aesthetic characteristics of which are generalized and affect the mind of every young person. At the same time, it should be noted that most researchers do not give a clear definition of the concept of "popular music", referring to this phenomenon as "post-music", "metamusic", "consumer music", light, popular, entertainment, or everyday music (Afonin, 2014; Anufrieva et al., 2021; Goncharenko, 2017; Kostina, 2015). This situation is due to the complexity of describing and studying the phenomena that exist in the process of continuous formation and development.

Another important feature of popular music is its close connection with contemporary reality. It appears that this feature is associated with the striving of popular culture to be a transmitter of general knowledge. Simple and emotional, melodramatic and banal, popular music has become a direct expression of the moods and thoughts of millions of people around the world. Its content is clear and universal. Its main characteristics include the prevalence and general accessibility of spiritual values and the ease of perception, which does not require a developed taste and perception (Çalışkan et al., 2021; Soysal, 2020).

Art music is one of the social subcultures, among which folk, church, and academic music are distinguished. This term denotes special complexity, sophistication, and high professional quality of composition and performance of music (Pereverzeva, 2021). This, however, is not the most important feature of high culture. Its main function is the reflection of generally significant spiritual values (Zhurkova, 2016). A sign of elite culture is a high level of social pretensions of a person (love for power, wealth, and fame is considered a normal mindset of any elite) (Antipova & Telegina, 2019).





Elite or high culture includes fine art, classical music, and literature. It is created by the privileged part of society, or by professional artists on its behalf. The music of Rachmaninoff, Prokofiev, Shostakovich, Schnittke, and other composers, which is difficult to understand for an unprepared person, serves as an example. According to many art historians, elite culture (first of all, musical culture) is typically decades ahead of the average person, and its main consumers are highly educated representatives of society – the intelligentsia.

Young people, because of their personal consciousness not yet being fully developed, are naturally more susceptible to the trends and values that are carried by mass culture, building the inner world of the individual, the system of their value orientations, views, and perceptions of the world. The study of the value orientations of young people gives an opportunity to construct a demanded and up-to-date system of state response to the particular demands of the generation. In this regard, systematic research on the above set of issues is a way to study the dynamically changing situation in the youth community in order to develop measures of flexible response to the changing situation (Teterskii & Rostovskaia, 2016).

Modern researchers have a special view on the emergence and formation of popular culture as an independent and quite a strong category. They argue that at the present stage, it is becoming rather difficult to define clear criteria to differentiate between the “high” and “low” cultures. Researchers also attribute this to the fact that modern sociology does not view “the mass” as a certain social formation that can serve as a basis and subject of mass culture. For this reason, sociologists use the concept of “mass culture” rather arbitrarily, pointing out that the role of the social phenomenon in question has changed considerably over the decades since the first rise of discussions about mass culture and mass society. For example, along with the changing role of mass culture in society and its mediatization, a certain stratification within this social phenomenon is taking place, as well as the stratification of its audience; many subjects and genres that used to belong exclusively to elite culture are now being borrowed by popular culture as well. The attitude towards traditional elite culture is also changing, as well as the views on what to classify as elite culture.





2 MATERIALS AND METHODS

To achieve the stated goal and to solve the indicated tasks, the study uses quantitative and qualitative research methods. A representative survey of young people is conducted using a formalized questionnaire.

2.1 STUDY PARTICIPANTS

The study is conducted on a nationwide sample of the residents of various constituent entities of the Russian Federation amounting to 1'600 respondents from 76 localities. In addition, a series of 10 expert interviews were conducted, which give the opportunity to identify the main approaches to the interpretation of the data obtained and to verify the conclusions. Representatives of the scientific community and university professors are chosen as experts.

2.2 RESEARCH METHODS

The present study of the influence of popular and art music on the formation of the values of contemporary Russian youth employs two initial data collection methods: the survey method in the form of a questionnaire for the representatives of youth and in-depth interviews with experts. The choice of these methods is justified by the fact that the research topic is quite problematic in terms of perception by respondents. Values inherent in young people are formed under the influence of political events, economic factors, and social realities. Thus, young people's values reflect the economic, political, spiritual, and social spheres of contemporary Russian society.

The methodological framework of the study is also represented by theoretical general scientific methods (analysis, classification, systematization, comparison) and the method of expert evaluation of documentation and information sources.

2.3 PROCEDURE





The conducted online survey uses the method of random (equal probability) sampling. This allows extrapolating the obtained results obtained to the general population of the object under study. The online survey as a data collection method is appropriate for the target audience under study due to the high popularity of the Internet among young people. Specifically, according to all-Russian weekly Omnibus surveys of the largest sociological companies, 91% of respondents aged from 18 to 24 use the Internet daily, 6% use it several times a week, and only 1% of the respondents said they did not use the Internet. In addition, according to the Pew Research Center, the reachability of 16- to 23-year-old audiences via telephone surveys and door-to-door interviewing has dropped significantly in recent times.

In the period from May 1 to May 10, 2021, we conducted a survey of young people, who were divided into two groups – those who prefer classical music as a phenomenon of high culture, and fans of popular music – according to the constructed sampling frame. According to the sampling frame, the survey was completed by 51.4% of young men and 48.6% of young women. In accordance with the research program, the age of the study participants ranges between 16 and 24 years old. 39.3% of the respondents indicated their age range as 16 to 18 years old; 60.7% are from 19 to 24 years old. The first age group of respondents represents high school or college students and the second age group represents college and university students and partially working youth.

The collected data were processed using the SPSS-Statistic software package from May 11 to May 20, 2021. The interpretation and analysis of the study results and the preparation of a report on the qualitative study were carried out between May 21 and June 30, 2021. In the period from April 20 to May 20, 2021, agreements with experts were reached and in-depth interviews with them, the results of which are presented in the conclusion to this article, were conducted.

3 RESULTS

Throughout the study, the respondents are divided into two groups – those young people who prefer popular music and those who prefer classical music. The conducted





survey gives the opportunity to pinpoint young people’s life orientations, concerns, degree of self-realization, view of life prospects, attitudes to family and traditional values, the state, loved ones, friends, and so on. The results of the survey of the first group of young people, who predominantly listen to popular music, are presented in Table 1; the life orientation and goals of the respondents fond of classical music are displayed in Table 2.

Table 1. Life orientations and goals of the young people who prefer popular music

77.7%	Having a good family	45.4%	Realizing their talents
67.9%	Living prosperously	42.8%	Making a lot of money
62.7%	Getting a good job	38.7%	Starting their own business
59.3%	Having their own flat	27.5%	Becoming a distinct personality
53.5%	Getting a good education	27.4%	Occupying a high position in society
49.3%	Being of service to others	15.5%	Gaining power, leading other people
46%	Living in harmony with themselves	15.2%	Gaining public recognition, becoming famous

Table 2. Life orientations and goals of the young people who prefer classical music

76.2%	Getting a good education	43.4%	Becoming a distinct personality
68.7%	Having a good family	40.7%	Starting their own business
61.4%	Occupying a high position in society	38.7%	Making a lot of money
58.5%	Getting a good job	28.1%	Living prosperously
54.7%	Realizing their talents	25.9%	Having their own flat
50.3%	Being of service to others	12.6%	Gaining public recognition, becoming famous
45.6%	Living in harmony with themselves	10.3%	Gaining power, leading other people

As demonstrated in Table 1, the most important values for the popular audience are family, financial security, and a good job, while good education, being of service to other people, and harmony with oneself are also quite valuable. For intellectuals, the priority values are a good education, family, and high position in society, however, good work, the realization of one’s talents and abilities, and harmony with oneself are also important for this group of young people. About 57% of the respondents in group 1 and 63% in group 2 are ready to struggle with the circumstances of life to achieve success, but only 27% of group 1 and 35% of group 2 see the source of their happiness in their dream job; 16% of group 1 and 12% of group 2 prefer to go with the flow and not to stand out.





The concerns and worries of the young people are reflected in Table 3 (popular music lovers) and in Table 4 (classical music lovers).

Table 3. Concerns of the young people who prefer popular music

49.6%	Concern for their lives and the lives of their loved ones	26.7%	Lack of understanding with loved ones
41.2%	Being left without financial means of subsistence	25.6%	Unstable political situation in the country and the world
38.7%	Not realizing themselves in life	24.1%	High levels of corruption
38.5%	Being left alone, without friends	22%	Inability to get a good education
36.8%	Problems with employment	21.1%	Imperfect system of government
34.1%	Not finding love	15.5%	Losing the job
32.8%	Study-related problems	14.8%	Restrictions, control by the state

Table 4. Concerns of the young people who prefer classical music

51.7%	Not realizing themselves in life	21.7%	Being left without financial means of subsistence
39.6%	Inability to get a good education	20.2%	Unstable political situation in the country and the world
35.7%	Lack of understanding with loved ones	18.9%	High levels of corruption
33.9%	Being left alone, without friends	16.1%	Concern for their lives and the lives of their loved ones
30.8%	Not finding love	11%	Study-related problems
28.1%	Problems with employment	9.5%	Imperfect system of government
22.4%	Losing the job	8.8%	Restrictions, control by the state

The obtained results give reason to conclude that among the priorities of the young people fond of popular music are security and financial stability, while the intellectual youth prioritizes personal development, social status, and family values. Meanwhile, both groups of young people demonstrate a prominent striving for personal success, while interest in state institutions arises only when it concerns personal interests.

Opportunities for self-realization are assessed by the respondents in the following way: 63% of popular music lovers and 77% of classical music lovers believe that they can realize themselves in educational institutions and at their future place of work; the remaining 37% and 23%, respectively, are convinced that they will not be able to enter the educational environment and realize themselves in their profession. It is clear that





education as a value has changed its status and has moved into the category of instrumental values, that is, has become a means of achieving goals.

Life expectations also differ between those young people who prefer popular music and those fond of classical music, as can be seen in Table 5.

Table 5. Life expectations of the young people who prefer popular and classical music

Life expectations	Youth listening to popular music	Life expectations	Youth listening to classical music
52.9%	Confident they will achieve more in life than their parents	64.9%	Confident they will achieve more in life than their parents
24.1%	Believe they will reach the same level as their parents	18%	Believe they will reach the same level as their parents
23%	Unsure of their chances in life	17.1%	Unsure of their chances in life
Expectations for tomorrow	Youth listening to popular music	Expectations for tomorrow	Youth listening to classical music
50.1%	Look into tomorrow with confidence and optimism	65.5%	Look into tomorrow with confidence and optimism
32.3%	Doubt that life will turn out well	28.9%	Doubt that life will turn out well
17.6%	Wait for tomorrow with fear and pessimism	5.6%	Wait for tomorrow with fear and pessimism

Thus, of critical value for contemporary youth remains the value of self-expression as the opportunity to realize oneself to the fullest. Of priority are also the values of personal development. Young people are ready to stand up for their life orientations and use their innovative potential in the process. However, those young people raised in the traditions of the intelligentsia and brought up in elitist culture see as one of their life goals being of service to other people and fulfilling their social duty at a high level.

From the point of the level of trust and the degree of influence, the family remains in the first place, followed by the varying degrees of importance of school or university, friends, and mass media. The results of the survey on the importance of family as a basic value are presented in Table 6.

Table 6. Family as a basic value for youth





	Family and love are the core values that make up personal happiness	Family and friends are the primary source of information and inspiration	Spend their free time with relatives	In case of adverse shocks will do the same as parents
Youth listening to popular music	55.9%	47.3%	45%	29.5%
Youth listening to classical music	63.8%	54.5%	50.6%	36.2%

Traditional values retain their importance in both groups of young people. In particular, a negative attitude to homosexuality is expressed by 71.8% of popular music listeners and 76.9% of the proponents of classical music; against premarital sex are 31.5% respondents in group 1 and 39.4% in group 2; categorically opposed to drug use are 87.4% and 89.9% of the respondents, respectively; against smoking are 46.3% and 49.9%, respectively; 45.2% of the young people in group 1 and 53.4% in group 2 are against boorishness, rudeness, and profanity; cruelty to animals is harshly condemned by over 90% of young people in both groups; finally, 76.1% of the young people who prefer popular music and 79.8% of classical music lovers do not tolerate public manifestation of hostility toward members of another nationality.

The dominant source of value formation for young people listening mostly to popular music is the group of peers, often virtual rather than real – 77.7% (48.6% online and 29.1% offline), as well as parents and other adults – 22.3%. Among the youth exposed to art music, the indicators are different: friends influence the value orientations in 57.3% of the respondents (of these, offline in 37.2% and virtual in 20.1%), while parents and other adults – in 42.7%. At the same time, friends are seen as a solution to problems and a source of happiness by 64.4% of the young people listening to popular music and by 53.7% of those listening to classical music. Both respondent groups are almost equally afraid of being left without their friends (more than 30%).

Thus, family and friends serve as reference groups for young people and influence the formation of their value orientations, but for young people involved in art music, the opinion of adult family members and other adults (teachers, friends, relatives) is more important than that of peers. Participants in the first group are more affected by the fear





of loneliness, and the virtual environment dominates over the real one; young people in the second group, on the contrary, are not afraid of loneliness and prefer “live” communication to “online”. However, most young people in both groups are proponents of traditional values.

4 DISCUSSION

In the works of Russian researchers, such as G. Ashin, V. Glazychev, B. Grushin, IU. Davydov, E. Kartseva, A. Kukarkin, G. Oganov, G. Shestakov, and others, popular culture is viewed as a phenomenon generated by the overall spiritual crisis in society. The problems of the influence of mass culture on the minds of young people are currently developed by such Russian scientists as K. 3. Akopian, V. E. Vasilev, G. Golitsyn, I. V. Golovacheva, L. N. Dergunova, A.V. Zakharov, N. M. Zorkaia, E. A. Orlova, N. A. Rudnev, and many others. The ideas of these researchers about popular culture are characterized by ideological and methodological pluralism, the recognition of cultural diversity as a natural state of culture of post-industrial society. In the works of these philosophers and scientists, popular culture is interpreted as an expression of spiritual unfreedom, social alienation, and oppression of the human personality. Thus, the influence of popular culture on young people is viewed in a bad light.

The emergence and development of popular culture are associated with the development of the market economy focused on the needs of a wide range of consumers – the higher the demand, the more efficient the production of goods and services. This objective was resolved through the industrialization of highly organized industrial production based on the use of the latest technology. Popular culture represents a form of development of culture in the context of industrial civilization with such properties as accessibility, quantity, reproducibility, and the ability to replace reality with its full virtual equivalent.

Such production requires a corresponding organization of people’s lifestyles, in which personalized communication is replaced by impersonal, anonymous, and functional contacts. P.V. Ivanenkov (2015) argues that labor conditions and lifestyle, as well as





average opportunities and prospects, shape the members of society into quite a homogeneous mass, and mass social life with the industrial sphere extends to spiritual consumption, lifestyles, leisure, and forms of life. There has been a large-scale shift in the vector of the significance of social existence: the orientation toward work (spiritual, intellectual, and physical), caring, creativity, and equal (fair) exchange has been replaced by the focus on gifts, carnivals, entertainment, pleasure, and the celebration of life.

A.V. Kostina (2015) believes that a mass individual is unable to see the bigger picture, seek and construct cause-effect links. The mass consciousness of a person is similar to a mosaic or a kaleidoscope that generates random patterns. Man of the masses is a special psychological type with a deeply personal attitude toward consumption. As a form of storing and transmitting valuable and meaningful social experience, mass culture has a rather destructive function. Hence the decline in the importance of certain values in comparison with young people from an intelligent social stratum.

This kind of culture mythologizes consciousness and real processes in society and even in nature. If we bring all the values of popular culture to a common denominator, we can note that it has a number of negative consequences: the value of relativism and universal access, the growing infantilism, consumerism, and irresponsibility (Chuev, 2017). Therefore, there is a need for some mechanisms to protect society and its institutions from these negative consequences. The objective here should be the development and implementation of programs that would be able to protect society from these trends at the state level.

Nevertheless, mass culture must not be viewed exclusively as a manifestation of destructive tendencies since it also serves as a protective mechanism against them, their integration into a universally modeled information field of “spectacles”. This ensures comfortable living for the majority of members of society and the transition of social self-regulation to a mode that ensures its ability to reproduce and expand effectively.

Popular culture offers a fundamentally novel method of consolidation of society, which relies on the juxtaposition of the elite (“high”) and mass (“low”) cultures, the reproduction of the universal mass consciousness (man of the mass) (Shak, 2013). Today’s elite of society ceases to be a creator and bearer of high culture, a role model for other social strata. It represents a part of the same mass, which is not tied to cultural





relations but has power, the ability to manage resources: financial, natural, and informational.

Mass culture ensures the stability of modern society. In the absence of a middle class and civil society, Russian society is consolidated through mass culture and mass consciousness. It serves as an authority for a huge number of people who tend to trust everything they hear on television and radio. Without a doubt, this conceals a great danger for the spiritual upbringing and prosperity of the individual personality, as argued by O.I. Babtrakinova and A.A. Voloshko (2017), M.A. Yerkinbekova, R.S. Kasumova, M.D. Shagurbaeva, F.T. Sametova (2014), and others.

The negative perception of mass culture, among other things, is due to the fact that most people form not their own values and ideals but general ones – the mass ones. A person in this context acts only as a standardized cog. As noted by P. Sorokin (1992), when a totalitarian state and the administration of power is like manual control, mass culture takes over the process of regulating the social regime. This outlines the main problem of consumer society – a person loses their cultural individuality. The general increase in the level of education, the increase in free time, the emergence of the most powerful way of transmission of culture through mass media, and new information technologies themselves do not lead to the actual upbringing of the masses and do not bring them to the heights of spiritual development (Babtrakinova et al., 2017).

Nevertheless, mass culture teaches broad segments of society “good manners” through auxiliary means such as film and television (Pereverzeva et al., 2020). The media have created unprecedented opportunities to satisfy the interests of classical and avant-garde art lovers, those who want to experience aesthetic experiences, and those who seek physical and spiritual comfort. According to D. Zhurkova (2016), the current elite cannot serve as a model of the cultural ideal and can at best be a template for the presentation of a showcase version of new products and fashion. The elite ceases to be a creator and bearer of models of high culture, art, social relations, and political and legal norms and values, which carry high standards that unite society. The modern “elite” is not responsible to the “masses” and sees them merely as one of the managed resources.

The artistic expressiveness of high art relies to a large extent not so much on feelings but rather on the intellectual, semantic, and aesthetic comprehension of the work,





requiring intellectual and spiritual work from the recipient, “elitist consciousness is focused on the aesthetic values of an ‘open work’, which is created by the intersection of artistic practices and exists in new forms” (Bibikova, 2016, p. 32). In 20th-century music, elitism relies precisely on these properties (Aksenova et al., 2020).

The main characteristics of elitism consist not in the pure popularity among a certain category of the population but in the properties of the distinctive isolation of the privileged groups of society, characterized by the principal closedness, spiritual aristocratism, and value and semantic self-sufficiency. High culture, in general, is distinguished by the fact that it consciously and ideologically opposes the culture of the masses expressed by a variety of typological and historical manifestations: folk culture, subculture, folklore, all kinds of branches of the entertainment and leisure industry, cultural and recreational events, etc. (Vlasenko et al., 2019) In this context, the elitism of culture should be regarded as the only opportunity to preserve and reproduce certain meanings contained in it (Afonin, 2014). It should necessarily carry the fundamentally important properties, which can be characterized as:

- creativity, innovation, active life position, self-sufficiency (Pereverzeva, 2021);
- the ability to focus on the unique elements of its content (Aksenova et al., 2020);
- the opportunity to generate and use the experience of past generations; the opportunity to create a limited range of artistic works bearing a truly high level of spiritual values (Goncharenko, 2017).

The study on the influence of popular and art music on the formation of value orientations in contemporary Russian youth allows concluding that modern youth is highly heterogeneous. Both the survey and the in-depth interviews give evidence of the profound segmentation of youth, and this segmentation needs to be taken into account when analyzing value orientations and developing the state policy on youth. The heterogeneity of youth is also demonstrated by the studies conducted by Sberbank (Issledovanie Sberbanka, 2017) and the Center for Youth Studies of the National Research University “Higher School of Economics” (Kravtsova, 2017).





Thus, popular and art music outline the understanding of the development and functioning of music as a social phenomenon, where in the first case, the social customer is the middle class, and in the second – the aristocracy, the social elite (Yerkinbekova et al., 2014). That is the explanation for the difference in the values of young people gravitating toward popular or art music discovered in the course of the study.

5 CONCLUSION

There are many sources that shape the values of contemporary Russian youth, and music is not the first among them:

Family / parents

Friends / peers / neighborhood

Mass media / Internet / social media

School / teachers / supervisors

Art / leisure / entertainment

Popular music is a concept that characterizes the specifics of the production of cultural values in contemporary society that is oriented on mass consumption/ Art music, on the other hand, is the bearer of the most highly esteemed and selected social values, carefully handed down to the most worthy members of society. The influence of popular and art music consists in the fact that it symbolizes consumption in the broadest sense of the word and promotes a certain way of life. Cultural examples, codes, styles, and fashions come to the individual through the mechanisms of popular and art music. In addition, popular and art music reflect the norms of behavior, the culture of feelings, the way of thinking, and worldview.

One of the main criteria for distinguishing different segments of youth is the economic criterion. In the economic sense, young people vary quite significantly: the survey demonstrates that a fifth of young people assess their and their family's financial situation as difficult, which indicates that every fifth young person in Russia has a rather





low starting position. Approximately the same share of young people categorize themselves as financially secure or wealthy, which points to a pronounced economic stratification among young people. The segmentation of youth is evident in the choice of value orientations and in the assessment of their future prospects.

Expert opinions on the value of the family for modern young people split: some experts argue that this value has lost its dominant position, being replaced by peers and mass media, including the Internet and music.

For this reason, most modern researchers view popular and art music as common human phenomena based on specific trends in the development of society and the transformation of values among youth. It can be argued that popular and art music reflects all the changes and transformations taking place in Russian society. Meanwhile, the sphere of popular music can simultaneously carry very different and even contradictory images and cultural codes, including those borrowed from classical Russian culture and folklore. For this very reason, mosaicism and collaged nature have become the key characteristics of popular postmodern culture not only in the Russian Federation but all over the world.

Therefore, the study of the specifics of the formation of cultural values in contemporary youth in the process of consumption of popular music and perception of art music gains special importance for Russia, since the problem of manipulation of mass consciousness in contemporary Russian society is not investigated as actively as it should. Another promising area of research appears to be the study of the applicability of Western concepts to the formation of values in Russian youth.

Furthermore, in need of further research is also the topic of the dynamics of development of popular and art music in Russian society, which is conditioned by its social functions and the needs of the audience. Undoubtedly, the main functions remain the socializing, escapist, recreational, and manipulative functions. Each of them promotes the development of specific value orientations in young people. Naturally, the escapist function of popular music remains very relevant: the rapid pace of modern urban life, the marginalization of consciousness, the mosaicism of culture are the factors that encourage individuals to seek “refuge” in the accessible and understandable products of popular music. Art music becomes the sanctuary of the things most valuable for a person, from





which intelligent young people draw the high and spiritual that is lacking in the world around them.

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