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IMPACT OF PERSON'S SOCIAL ADAPTABILITY ON PERCEPTION OF MUSIC

The paper aims to study the correlation between the peculiarities of the perception of music and the degree of social adaptability of an individual. In order to examine the peculiarities of music perception, stimulating material was developed – music fragments that contained some psychological content. In order to determine the degree of social adaptation of the respondents the following methods were applied: the method of determining the level of subjective control, the method of narrative, and Rosenzweig Picture Frustration Study. For identifying the level of social adaptability, the methods of document analysis and expert evaluation were applied. In order to determine the psychological content of musical fragments, the method of experts, focus groups were used. It has been found that there is a correlation between the psychological properties of people with a low level of social adaptation and the peculiarities of their perception of music: the destructive character of music symbolizing aggression corresponds to their emotional mood and the general background of worldview. The music which symbolizes indifference, the refusal of purposeful activity, passivity correlates with the poorly developed skills of productive interaction and overcoming obstacles, low level of subjectivity, reflection.

Keywords: socialization, perception of music, social adaptability, subjectivity, reflection, music discourse.

Introduction

One of the important factors of socialization of an individual is the level of artistic culture in general and musical one in particular. The degree of social adaptability of a person determines his/her cultural demands and musical preferences. Researchers in musical psychology in increasing frequency state that the majority of young people prefer musical works with dubious level of artistic value. Moreover, certain musical directions not only hinder the development of artistic taste of youth but even threaten the mental health of a person. Aesthetically devastated “samples” of mass culture are the basis for the emergence of earthliness, nihilism in our society. The image of an “entertaining person” is more acceptable to contemporary youth in relation to musical culture than a respectful, exalted, enlightened perception of the transcendence of the image of great art.

These tendencies cannot but affect the general development of artistic culture of an individual, the level of his/her personality maturity and harmony, and, consequently, social adaptability. Therefore, it is relevant to examine the correlation of these personal properties with the peculiarities perceiving music.

The study of literary sources has shown that the issue of determining the relationship between the peculiarities of music perception and personality traits is extremely important. O. Kostyuk emphasized the need to consider the subjective activity of a person which is based on his/her personality traits and creates a new integral system of mental images, much more ‘voluminous’ than the sounding of music [2]. Investigation of non-verbal communication and the interconnection of tone images of music and movements provides the basis for determining

the phenomenon of musical discourse [3, 7]. The results of the study of personal determinants of the interpretation of musical text by younger students are especially important in substantiating the theoretical content of our study [6]. The author has proved that in case of perceiving music by junior students, the success of the interpretation of a musical composition depends on the level of development of empathy, creativity and reflection of the child.

According to V. Petrushin [5], E. Nazaykinsky [4], appreciation and recognition of classical music as an important element of one’s background arise as a result of a certain maturity of person’s prosocial attitudes, the choice of a lifestyle determined by the system of positive values orientations and self-concepts in general. The absence of these personality traits reduces social adaptability of the individual, which in the future leads to social maladaptation [1].

Social adaptability of a person implies the presence of certain personality traits: mature reflection and ability for life experience integration; internal locus of control; constructive behavior skills in frustrating situations.

A discursive approach to the study of the role of music in the process of personal becoming gives the opportunity to go beyond the purely musical study of musical work. In order to determine the influence of personality traits on the perception of musical works, there is a necessity for the development and introduction into the categorical apparatus of the study of the concept of musical discourse as a basic component of musical and communicative action. So, the object of the study is the process of perceiving music by a personality, and the subject is the psychological features of the musical discourse of people with different degrees of social adaptability.

Aim and tasks

The paper aims to find the correlation between the peculiarities of the perception of music and the degree of social adaptability of an individual.

The following tasks should be solved: based on the definition of the concept of musical discourse to develop stimulating material for studying the peculiarities of the perception of music; to examine the correlation between the peculiarities of perceiving music and personality traits of a man and empirically establish the correspondence of a certain musical discourse to the degree of social adaptability of a person.

Research Methods

In order to study personality traits, we used The Level of Subjective Control inventory (locus of control) by J. Rotter, The Method of Narrative by N. Chepileva, and Rosenzweig Picture Frustration Study. For identifying the level of social adaptability, the methods of document analysis and expert evaluation (Delphi method) were applied. In order to determine the characteristics of musical fragments, the methods of expert evaluation and focus groups were used. The sample involved 270 students and 16 experts.

Based on the conclusions of the theoretical part of the study on musical discourse (as a constitutive personality trait), we created 11 musical fragments, which served as stimulating material for studying the peculiarities of perception of music. After listening to each piece, the subjects were asked to describe the mood of the music they heard; the thoughts caused by the music; which visual images arose under the influence of the music and what they wanted to do when listening to a certain piece of the suggested music. The next task was to listen to the same 11 fragments again and rank them according to how much they liked them.

Discussion and Results Obtained

During the analysis of the results of musical fragments ranking by the students we have found that the selection of fragments reflects a certain pattern: there were fragments that were perceived indifferently (that is, these musical parts were non-informative), but there were those ones which were appreciated by the respondents or on the contrary, rejected. On the basis of expert evaluation method there were six informative fragments selected. They were created in accordance with the psychological content of world perception, reflected by the music. Fragment 1 is characterized as follows: the rhythm is unstable; its main feature is that the melody is almost absent. Dynamics is characterized by its homogeneity. This piece of music does not have a 'clear musical form'. According to the psychological content, it reflects passivity, indifference, rejection of purposeful activity. Fragment 2: the rhythmic component resembles a deep breath. A delicate melody clearly and distinctly sounds, the constant

alternation of major-minor 'colors' encourages the listener for emotional strain and sympathy. The psychological content of this music reflects powerful emotional stress. Fragment 3 is a simple clear rhythm giving impetus of energy. The melody is swift, constantly directed towards the climax, and then begins to move again – from the bottom upwards. Psychological content: music that prompts action and movement. Fragment 4 is a simple melody that can be easily and quickly memorized with features entertaining, which can be referred to pop music. Psychological content: music reflects the character of a person who has a frivolous, simplistic approach to life. Fragment 5: the rhythm is simple, the melody is consonant, balanced. The tone is contrasting and corresponds to classical musical expressions. Psychological content: elegance and perfection of harmony causes eternal truths awe. Fragment 6: the repeated rhythmic phrase sounds throughout the entire work without any changes. The pace is agile. The melodic line is unclear. Low frequencies prevail resembling anxiety and aggression. Psychological content: the imitation of a destructive or chaotic action, which causes a sense of absorption, loss of subjectivity.

Proceeding from the tasks of the study, we have distributed the respondents according to their musical preferences in order to examine the correlation of personality traits that predetermine social adaptability with the choice of musical fragments: 46 people who selected first, second, third and fifth musical fragments were referred to the group "A" and 33 persons who selected the first, fourth and sixth pieces of music – to the group "B".

Analysis of the selection of musical fragments by the two groups of the respondents has shown correlation between personality traits and musical preferences. In particular, those who evaluated the fragment 3 positively (according to the results of determining the respondents' locus of control) were referred to internals (Spearman's correlation coefficient is 0.67), while those who positively evaluated fragment 1 – to externals (Spearman's correlation coefficient is 0.71). Consequently, individuals with an external locus of control choose musical discourses that, in their psychological sense, reflect uncertainty, amorphousness of world perception or its simplicity, primitiveness. The respondents with internal locus of control, on the other hand, choose energetic, purposeful music.

The level of the development of reflection and the degree of ability for life experiences integration was discovered by analyzing the narratives by the appropriate markers.

Experimental data presented in Fig. 1 confirm that the students in "A" group have a much higher ability to integrate their personal experience than the students of "B" group.

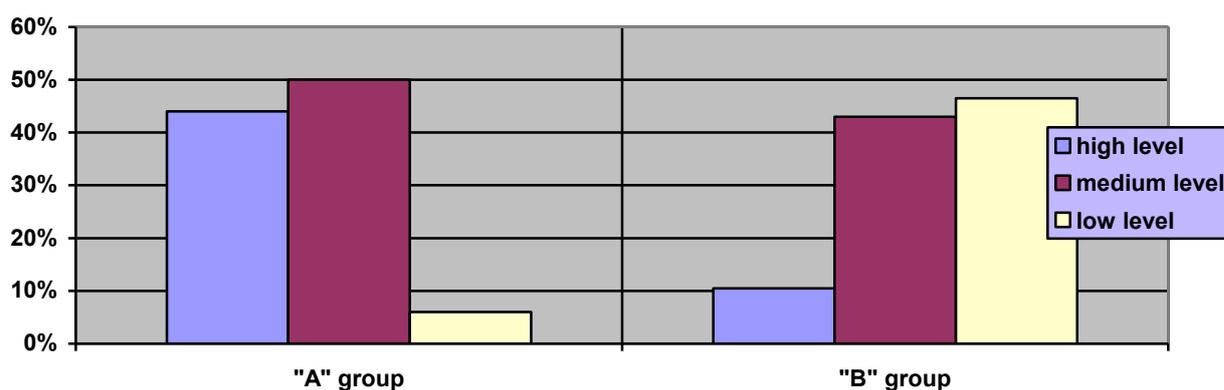


Fig.1. Distribution of the respondents according to the development of reflection and the degree of ability to integrate their life experiences.

Consequently, the respondents of the “B” group have low level of ability to analyze the events occurring in their lives, assess their role in them, their capabilities and abilities and are not inclined to draw conclusions from them. The reliability of the differences is confirmed by the Mann-Whitney U-test ($p < 0.01$).

Thus, the empirical study has shown the existence of correlation between the selection of musical fragments, having some psychological content, and personal characteristics of the respondents.

In order to study the peculiarities of music perception by the students with different degree of social adaptation from previously distinguished (according to the selection of musical fragments) we made 2 teams 30 persons each for focus groups. They were chosen in accordance with the degree of their social adaptability. The group of people with a high level of social adaptability included successful students who respected teachers and classmates. This group included such students who, by definition, were more personally mature and had better academic performance. The opposite group was made up of students who had very low academic performance, had arguments with teachers, were rejected by the mates, had complaints from the administration for inappropriate behavior.

The discussion of music fragments using the focus groups method was used to clarify the understanding of the psychological content of music and to determine the musical discourse of socially adapted and maladapted students. Due to the content analysis of materials obtained by means of the focus groups method, the names were given to each music fragment according to its psychological content: # 1 – amorphous, # 2 – dramatic, # 3 – energetic, # 4 – primitive, # 5 – harmonious, # 6 – destructive.

It turns out that socially adapted students perceive the psychological content of music more adequately than those characterized by a lower degree of social adaptability. When writing answers to the questions about the heard fragments, the maladapted respondents had associations with images that had negative modality concerning “harmonious” and “dramatic” music fragments. During

the perception of fragment 3 (vigorous music), the maladapted students had images of aggression (battle, hunt) arisen. It was observed three times more often than in socially adapted students, who had the images of tension and dynamism in their minds (mountain riding, competition, achievement) when listening to it.

Significant differences occurred in the perception of “harmonious” music fragment. In adapted students it caused joy, pleasure, enthusiasm, exaltation. The socially maladapted students had completely different opinion. Harmonious music caused drowsiness, boredom, irritation in them. As a result of listening to this music, they wanted to break something, scatter things, shoot or something like this. Statements with positive coloring when describing “dramatic” music (whose psychological content reflects the situation of overcoming obstacles) were peculiar to socially adapted students. Thus, we can observe the issue of struggle for social justice in the respondents of this group and as distinct from the respondents of socially maladapted group. The social orientation of experiencing this musical fragment is expressed in such statements as “after listening to it I want to create, make an important decision (overcome difficulties, solve problems); think about the irreversibility of life (remember the past, focus on philosophical reflections).

Ability for productive behavior in frustration situations is sharply different in the groups of the respondents. Extrapunitive reaction to frustration is peculiar to the socially maladapted students. According to the type of reaction this group is characterized by “self-defense” or “focus on the obstacle”. The socially adapted students can be described by the “persistent” reaction, that is, the desire to achieve goals; they are characterized by impunitive orientation of reaction, which is indicative of more perfect behavior regulation. The determination of the correlation between the four-poles tables between the parameters of the selection of musical fragments # 2, 5, 6 and the reactions to frustration showed a high association coefficient ($Q = 0.81$) and a clearly expressed contingency ratio ($\phi = 0.60$).

The results obtained were the basis for the development of a projective method for determining the level of social adaptability of an individual. Based on the mathematical analysis of the selection of musical fragments by the respondents, we identified certain combinations that were constructed according to their assessments. They represented a clearly structured mosaic of selecting musical fragments and essentially acted as a musical discourse, reflecting the degree of social adaptability of a person. In addition to choosing a specific configuration of musical discourse, we also evaluated the statements of the subjects for every fragment. Through the use of the content analysis method, we identified the normative statements that were transferred into scores, which allowed us to give a generalized assessment of all musical discourse.

Conclusion

1. Perception of music can be represented through the concept of musical discourse, which is intended to describe the emotional and sensory perception of the world and is a basic component of musical preferences.

2. There is a correlation between psychological properties of persons with a low level of social adaptation

and the peculiarities of their perception of music: music of destructive nature corresponds to their emotional disposition and general worldview. It symbolizes aggression and has a dangerous effect on the mental state of a person: increased volume, unnatural sound-frequency characteristics, excessive repetition, which has a hypnotic, trance effect.

3. Immature skills of productive interaction and overcoming obstacles, a low level of subjectivity, reflection, weak ability for life experience integration correlates with the preference of the music symbolizing indifference, refusal of purposeful activity, passivity.

4. Based on the revealed psychological peculiarities of music perception, a method for determining the degree of social adaptability of a person according to the musical discourse chosen by him/her has been developed.

In the future research studies, we are going to examine mechanisms of influence of musical art on the formation of personality with the aim to develop psycho-correction programs, one of the components of which may be the change of the musical preference of a person.

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ВПЛИВ СОЦІАЛЬНОЇ АДАПТОВАНОСТІ ЛЮДИНИ НА СПРИЙМАННЯ МУЗИКИ

Актуальність дослідження зумовлена тим, що одним із важливих факторів соціалізації особистості є рівень художньої культури взагалі й музичної зокрема. Більшість юнаків надають перевагу музичним творам із сумнівним рівнем художньої цінності. Зазначені тенденції не можуть не впливати на загальний розвиток особистості, а отже й соціальну адаптованість. Мета дослідження полягала у з'ясуванні зв'язку особливостей сприймання музики із ступенем соціальної адаптованості особистості. Для вивчення особливостей сприймання музики було розроблено стимульний матеріал – фрагменти, які містили певний психологічний зміст. Для вивчення особистісних якостей, що зумовлюють ступінь соціальної адаптованості, були застосовані: метод визначення рівня суб'єктивного контролю, метод нарративу, тест фрустрації Розенцвейга. Для виявлення рівня соціальної адаптованості було застосовано метод аналізу документів та метод експертних оцінок. З метою визначення психологічного змісту музичних фрагментів був застосований метод експертів, фокус-груп. Результати дослідження: встановлено зв'язок психологічних властивостей осіб з низьким рівнем соціальної адаптованості з особливостями сприймання ними музики: їх емоційному настрою та загальному фону світосприймання відповідає музика деструктивного характеру, що символізує агресію, байдужість, відмову від цілеспрямованої діяльності. Пасивність корелює з нерозвиненістю навичок продуктивної взаємодії та подолання перешкод, низьким рівнем розвитку суб'єктності, рефлексії, слабкою здатністю до інтеграції свого життєвого досвіду. На основі виявлених психологічних особливостей сприймання музики розроблено методiku визначення ступеню соціальної адаптованості людини відповідно до обраного нею музичного дискурсу.

Ключові слова: соціалізація особистості, сприймання музики, соціальна адаптованість, суб'єктність, рефлексія, музичний дискурс.

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