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Музыкально-психологическая антропология: научно-образовательный проект

Актуальность статьи заключена в необходимости осмысления на новом уровне способов организации обучения в вузе с целью актуализации профессионально-личностной рефлексии студентов в контексте анализа существующих художественных антропопрактик, в том числе в аспекте личностных предпочтений культурно-стилевых феноменов. Цель авторского научно-образовательного проекта – музыкально-психологической антропологии – заключалась в создании курса и организации процесса обучения на гуманитарных факультетах педагогического вуза через самоисследование молодежи в процессе получения образования.

Для организации процесса самоисследования студентов и актуализации рефлексии был разработан и апробирован комплекс методов музыкально-психологической антропологии: анализ идеальных и реальных артефактов музыкального сознания; анализ типов музыкального поведения; анализ архетипов интонирования; анализ кейсов «психологический комплекс модальной личности – носителя определенного музыкального стиля»; анализ прецедентных текстов музыкальной культуры (поколенческие, этнокультурные и конфессиональные предпочтения) и другие авторские методы. Разработанные методы составляют методический инструментарий, изучаемый и применяемый в курсе музыкально-психологической антропологии в вузе для исследования и самоисследования студенческой молодежи вуза (обучение через исследование).

Обобщение результатов позволяет говорить об эффективности подхода к изучению ментальности имплицитных социальных групп современного мегаполиса (Москвы) посредством изучения музыкальных предпочтений и ценностных ориентаций молодежи.

Общая значимость проекта музыкально-психологической антропологии как научной области знаний и антропопрактики внутри образовательного процесса видится в создании условий для получения студентами «живого» нового знания и удовлетворения потребности в самопонимании и «заботы о себе» (М. Фуко) как о субъекте становящейся культуры.

Ключевые слова: музыкально-психологическая антропология, музыкально-языковое сознание, музыкальные прецедентные явления и предпочтения, ценностные ориентации, модальная личность

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Musical and psychological anthropology: scientific and educational project

The relevance of the article lies in the need to comprehend at a new level the methods of organizing education at a university in order to actualize the professional and personal reflection of students in the context of the analysis of existing artistic anthropopractices, including in the aspect of personal preferences of cultural and stylistic phenomena. The purpose of the author's scientific and educational project – musical and psychological anthropology – was to create a course and organize the learning process at the humanities faculties of a pedagogical university through self-knowledge of young people in the process of getting education.

To organize the process of self-knowledge of students and actualize reflection, a complex of methods of musical-psychological anthropology was developed and tested: analysis of ideal and real artifacts of musical consciousness; analysis of types of musical behavior; analysis of intonation archetypes; case analysis "psychological complex of a modal personality – a carrier of a certain musical style"; analysis of precedent texts of musical culture (generational, ethno-cultural and confessional preferences) and other author's methods. The developed methods constitute a methodological toolkit that is studied and used in the course of musical and psychological anthropology at a university for research and self-understanding of university students (learning through research of self).

The generalization of the results allows us to speak about the effectiveness of the approach to the study of the mentality of the implicit social groups of the modern metropolis (Moscow) by studying the musical preferences and value orientations of young people.

The general significance of the project of musical-psychological anthropology as a scientific field of knowledge and anthropopractic within the educational process is seen in the creation of conditions for students to acquire "living" new knowledge and to satisfy the need for self-understanding and "care for oneself" (M. Foucault) as a subject of an emerging culture.

Keywords: musical-psychological anthropology, musical-language consciousness, musical precedential phenomena and preferences, value orientations, modal personality

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Introduction

The relevance of the presented research project is the discussion of the feasibility and legitimacy of constructing an interdisciplinary field of knowledge. That integrates psychological, musicological and cultural studies discourses in order to holistically substantiate applied research in the socio-humanitarian field of the study of the types of cultures, new and traditional cultural practices, the use of music as a tool of the psychological impact in the sphere of education, or correction, or rehabilitation. The methodological hypothesis of this project is the idea that via the construction of the entire system of concepts, principles and methods of this interdisciplinary field, one may carry out the applied research more efficiently in the field of the music practice of education, correction and music therapy. This is rather than merely to rely on a restricted musical-psychological, pedagogical or musicological methodology and to prepare young scientists for such research. The interdisciplinary nature of the designated scientific field simultaneously implies mutual enrichment and the selection of scientific instruments for investigations in the field of musical practices from the point of view of cultural-historical psychology, musicology and cultural anthropology in a single focus.

Research objective tasks

The present review aims at the discussion of the concept and research prospects of the interdisciplinary scientific field – musical-psychological anthropology – by way of formulating principles and approaches to research, formulating methods, sources and perspectives of the application of the obtained results and knowledge.

Tasks of the current stage:

1. comprehension of the methodological basis of musical-psychological anthropology;
2. building the system of concepts of the subject field;
3. selection and testing of a set of research methods and procedures;
4. review of the research approbation of the approach.

Theoretical-methodological basis

Already in the works by I. Kant [1] and J.-J. Rousseau [2], J. Herder [3] and H. Taine [4], there was an idea of studying the mechanisms of the *mutual production* of man and culture and their mutual reproduction. Rousseau's and Kant's perspective of the anthropological self-investigation of man *in the aspect of cultural differences and similarities* was picked in the second half of the XIX century by a number of scientists who suggested the evolutionary method of the analysis of cultural phenomena. E. Tylor proposed "his theory of survivals" for the study of cultures containing attention to those rites, customs, opinion and so forth "which by virtue of habit being transferred from one stage of culture characteristic of it to another later, remained a living proof or a monument of the past" [5, pp. 6-7].

In the XX century, the works by W. Wundt [6], L.F. Ward [7], C. Levi-Strauss [8] raised the problem of studying the "mentality" of the peoples of the past and present to a new level. Based on this, the whole field (psychological anthropology) was born that continued studying the human psyche in the context of ethnic features.

Analysing the ways and tools of studying the relationship of personality and culture, Honigman proposed to employ the concept of "model". He understood it as *a relatively fixed way of activity, thinking and sensation (perception)* [9, pp. 80-104]. Later, R. Benedict proposed the concept of "modal personality" [10], that is, a standard internalized by the individual consciousness through the forms of art and culture by way "mental infection and suggestion" and based on the mechanism of imitation (acc. to Tarde [11]). This simple idea seemed to us to be extremely fruitful for understanding the impact of the music of different cultures and subcultures on the semantic consciousness of society, its social groups and each individual. We considered this methodological premise (along with others) to be a valuable element of the theory and practice of research in the field of musical-psychological anthropology.

Modal personality as a construct combines the group fantasies of communities with common values or needs. The group fantasies are united in some psychological complexes of significant values shared with others, norms of behaviour and desired states of consciousness. Together, they form the idea of the ideal representative of the group who R. Benedict called "modal personality". The content of this complex of modal personality is translated into the general flow of culture as "the own", something significant and requiring its place in the present. It is translated through the symbolic reality including musical practices, phenomena, groups of fans, events that enhance the sense of affiliation with the group. "Tribal psychology" develops around the ethical-aesthetic consciousness of small groups. They are united, for example, on the basis of interest in pagan rituals and rites, esotericism, occultism, various environmental movements, dietology, magic, spiritualism, musical trends and idols and similar ideas. "Tribal psychology" is supported by media tools and virtual communication systems, acquires its ideology and languages of expression. And it develops musical style and throws it into the general field of culture; the former becomes a certain matrix for the reproduction of its own kind.

In my opinion, the cultural-historical concept by L.S. Vygotsky is organically woven into psychological anthropology. For instance, it is in the form of studying the impact of the institutionalized forms of education on the psychological features of personality in the different cultures, or the role of sign and meaning of the actual texts of culture in the development of the child's consciousness [12-14].

One may see the psychological objectification of the ideal and real plans of consciousness as the cultural matrix of the society that generates musical practices and phenomena in the artefacts distinguished by M. Cole. They are the artefacts of cultural-historical psychology of a certain society or group – the ideal and the real artefacts [15].

In the author's concept, modal musical scales, meter-rhythmic structures, sounding musical form and conditions of its reproduction and musical rites and rituals can be considered as *the ideal artefacts* of musical-language consciousness. A system of recording music on paper or other media, musical instruments, musical-educational institutions, musical textbooks, collections and books about music may be considered as *real or material artefacts*. *The types of musical behaviour* can be referred to a number of the ideal artefacts of musical-language consciousness studied by means of field psychological observation. According to A. Merriam [16], those types are: (a) archetypes of intonation and musical-language consciousness, (b) precedential texts (developed and studied by the author of the present article [17-21]) marking "the modal personality" of ethnic, confessional and social groups and (c) the phenomenon of "ethno-hearing" [22-24]. These may become a subject and instrument for research within the framework of musical-psychological anthropology as the practice of "taking care of oneself" (M. Foucault [25]), realized in the process of

self-knowledge, self-exploration and self-understanding of the general and the particular in oneself, achieved as a result of humanitarian education.

Main categories and notions

The presented overview covers the substantiation of the author's conception of research in the field of musical-psychological anthropology based on the key concepts: intoning consciousness, musical-language consciousness, the ethno-cultural and social forms of music-language consciousness, the archetypes and artefacts of the music-language consciousness, the methodology of the study of musical phenomena and behaviour, categories of musical-psychological anthropology: *ethno-hearing*, *modal personality*, *values and musical preferences* as the markers of modal personality and *precedential musical texts* as the guarantors of the preservation of the modal personality in the history of societies.

The key idea efficient for building the theory of musical-psychological anthropology is the addressing to the categories of experience, sign and meaning introduced by L.S. Vygotsky [12]. Musicology makes it possible to consider intonation and intoning as a sign of experience, and music styles, genres and forms, that is, the texts of musical culture, its ideal and material artefacts as a material for musical and psychological analysis.

The development of the idea of the operationalization of the category "experience" has led to the understanding of *the psychological significance of the observed phenomenon of "intoning"* [19-21]. Intoning is a sign function of the language consciousness of a certain ethnic group, social group and confession. The function of intoning is the preservation of the experiences of various ethnic, social and confessional groups in the cultural practices and types of behaviour and in the intonational signs and symbols – in the archetypes of intoning and material and ideal artefacts – in the methods of intoning by voice, in the motor-plastic manner and with the help of musical instruments. Sensitivity to a certain type of intoning reveals itself in the bias of the consciousness of a person or group, characterizes a different degree of the depth of the perception of intonational arts and may be observed or detected indirectly by means of questionnaires or music-projective techniques [17].

A precedential text creates the most accurate reflection in the intoning of "modal personality", or an archetypal musical phenomenon creates analogues and replication of the values of the ethnic group, socium and confession in a certain kind of music phenomena, texts and practices.

Methods

The methods under development are the following: (a) the analysis of ideal and real artefacts of music consciousness; (b) the analysis of the types of music behaviour; (c) the analysis of the archetypes of intoning; (d) the analysis of the cases of "the psychological complex of modal personality – the carrier of a certain music style"; (e) the explication of the intonational-behavioural manifesto of the value orientations of the group (social movement) in the music style; (f) the analysis of precedential texts of music culture (generational, ethno-cultural and confessional versions) and other author's methods. The stated methods are partially tested in a number of studies of the author of the project and continue to be tested in a number of investigations of the author and go on with in the master courses and postgraduate programs.

Description of the empirical research of the features of the value orientations in the youth with the different music preferences

Here is an example¹ of the study undertaken within musical-psychological anthropology and aimed at analyzing the mentalities of social groups by shared music preferences and the values behind them. This approach enables us to set a new perspective for the study of any music styles and phenomena as "the business cards" of various ethnic and social groups.

The study involves a sample of 111 young adults at the age of 20 to 30 years old (students and working youth). In the course of the survey by means of the expert analysis of the subjective descriptions of their music preferences, they have been divided into groups with different types of music preferences: pop music = 27 persons, rock music = 30, street music genres = 11 individuals, electronic music = 20 subjects and the group denoting their preferences as broad and diverse or called themselves "music lover" = 23 people.

The principal question of the research is the following: are there any significant differences in values and value orientations between the groups of young adults with different types of music preferences? And what are the features of value orientations within the groups of young people with different types of music preferences?

The following methods are applied: basic personal values by Sh. Schwartz, the Goldsmiths Musical Sophistication Index (Gold-MSI) as well as the author's questionnaire to identify the type of music preferences. In addition, the method of the expert categorization of music preferences for grouping is employed. The statistical data are processed with the help of the Kruskal-Wallis test in the SPSS statistical program.

Results

The general sample of our respondents was made up of young people studying at universities (students) and already working, an analysis was made of the differences between groups with different types of music preferences in separate large sub-samples – students and young people working.

Among students, differences at a significance level of 0.05 were observed in such values as stimulation (0.036) and safety (0.018), while among workers, differences were revealed only in the value of tradition (0.029).

Table 1

Data on student values

values	<i>Conformity</i>	<i>Traditions</i>	<i>Kindness</i>	<i>Universalism</i>	<i>Self-reliance</i>	<i>Stimulation</i>	<i>Hedonism</i>	<i>Achievement</i>	<i>Power</i>	<i>Safety</i>
P ≤ 0,05	0,671	0,088	0,275	0,225	0,386	0,036	0,816	0,423	0,739	0,018

¹ The data for analysis and discussion were collected by the bachelor of the Faculty of Pedagogy and Psychology of the Moscow State Pedagogical University Zheglova Ya. D.

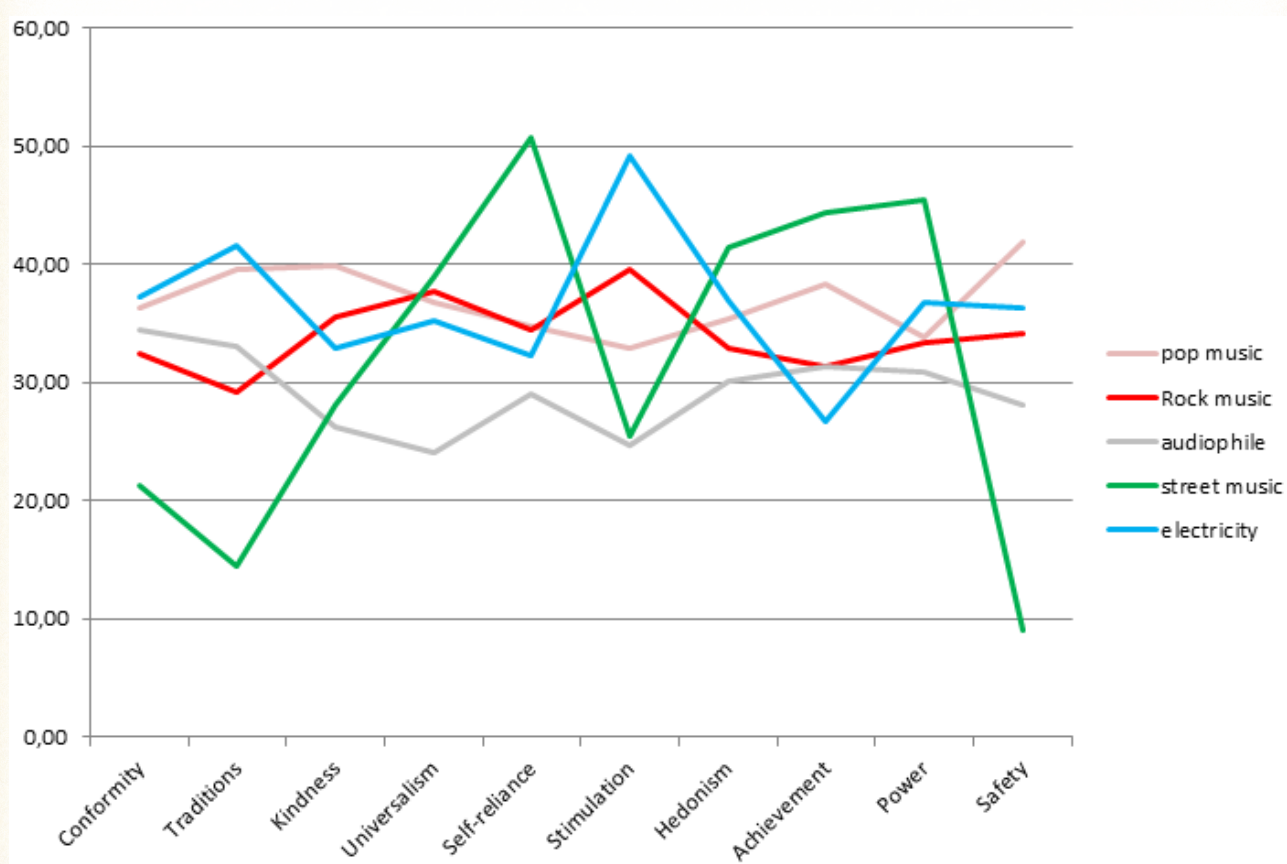
Table 2

Data for young people working values

values	Conformity	Traditions	Kindness	Universalism	Self-reliance	Stimulation	Hedonism	Achievement	Power	Safety
P ≤ 0,05	0,163	0,029	0,636	0,864	0,242	0,780	0,341	0,478	0,705	0,693

The method of expert categorization of the respondents' empirical musical preferences allowed us to single out 5 groups: pop music lover (N = 27), rock music lover (N = 30), any music lover («audiophile») (N = 23), street music lover (N = 11) and electronic music lover (N = 20).

Comparison by the importance of values within music preference groups into account the social characteristic (students or working youth).

**Figure 3** Distribution of the average rank for each value in the sample of students

The most prominent differences are revealed in the values: "safety", "stimulation" and "tradition", and the difference was statistically significant in the values "stimulation" and "safety". We see that these values show the greatest differences in attitudes towards them between street music lovers who do not value safety and stimulation, and electronic music, who, on the contrary, highly emphasize stimulation as an important life value, and also value safety. In terms of safety, the sample of students also reveals a clear opposition between pop and street music lovers: if the former value safety the highest among all groups, then the latter - the lowest, that is, they reject the value of the safety of life, which leads us to the conclusion about the propensity to take risks.

The following figure allows us to assess the importance of values among lovers of different styles of music among working youth.

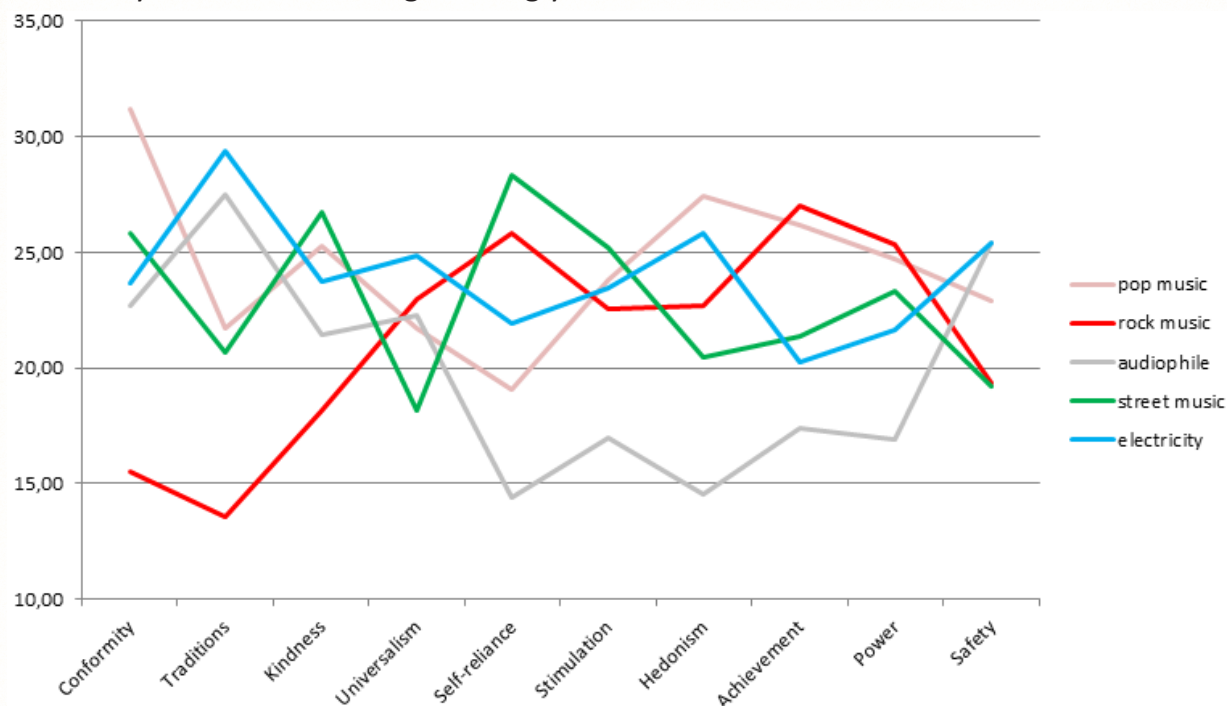


Figure 4 Distribution of the average rank value for each value in the sample of working youth

In this picture, we see that the groups of rock music lovers and "any music lovers" difference the most and even contrast. Lovers of rock and electronic music show us as antagonists in the choose of value of tradition.

The least importance of the value orientation towards conformity is chosen by representatives of rock music, while representatives of the pop music group show the greatest importance of this value orientation.

Presenting the most general results, it was noteworthy that the group of "music lovers" indicated a less distribution in the level of selected values, with a little difference from the others choosing values: tradition, conformism and safety. The group with the preference for rock music, "street" and "electronic" styles had almost a mirror-like attitude to those values.

The value orientations of the groups with different preferences turned out to be different from one another in the importance of such values as: traditions ($p=0.006$), independency ($p= 0.045$) and safety ($p= 0.36$).

In addition, the material for the students' reflection was the stage of building a rating of values selected by the listeners, from the most selected to the least.

Qualitative analysis showed that the value of hedonism turned out to be common to all the groups of young adults with different music preferences and prevailing choice in the hierarchy of values. One may consider that to be the generational characteristic of the inhabitants of Moscow at the age of 20 to 30 years old.

According to the second largest value, one could distinguish the "title" value orientation for each group: fans of pop music – goodness; fans of rock music – achievements; fans of street music – independency; lovers of electronic music – stimulation; "the music lovers» – universalism.

The study allowed identifying the value-markers of the fans of different musical directions:

- the value of tradition: the representatives of the preferences of "rock" and "street" appreciated it least of all, "the electronic audiophiles" and the fans of pop music appreciated it more, "the music lovers" were near;
- the value of independency characterized the group of "street-preferences", while the group of the music lovers did not appreciate this quality;
- the value of safety was the most significant to the representatives of pop music preferences, while the representatives of "street music" did not select this value to a high rank.

Discussion of the results

The present study enabled us to prove the hypothesis that there were differences between the groups of young adults with different types of music preferences in the content of key value orientations of the individual. It made it possible to identify the features of the value in youth with different types of music preferences.

Psychometric research with help evaluating value orientations on the age group of young people was carried out before, including on a sample of students. The whole data show the dynamics of changes in the hierarchy of values depending on the course, that is, the time of study and the proximity to the exit into an independent professional life. This indicates the plasticity of the hierarchy of values among young people, which supports our approach to the study of the characteristics of value orientations of young people not only with different types of musical preferences, but also differentiated by social employment - students and working youth.

At the same time, in the most studies of values on students, this age group was considered uniformly, at best divided by age, gender or profession. Such a generalization from the point of view of the students themselves does not correspond to the empirical picture of the variety of differences and the phenomenological incompleteness of their "self". In order for the process of psychological self-knowledge of students to be more subtly differentiated and dynamic, while addressing the study of value orientations not directly, but indirectly through group identity with a preferred musical style, the most adequate methodology, in our opinion, may be self-analysis of musical precedent texts, musical preferences. through the prism of shared value orientations. This approach requires a combination of quantitative and qualitative research and self-examination methods.

Researchers have been studying the connections between music and personality over the past decade [26]. The focus on this topic has intensified as popular platforms like Pandora, Spotify and YouTube have started recommending music for their users to listen to. However, past studies of musical preferences have been limited because they conceptualized preferences in broad and vague, vague genres or styles [27].

It is especially important to emphasize when discussing the results that the findings should not be compared with other studies of youth values or musical tastes. The presented research is given only as an example of the organization of anthropo-practic self-exploration of students as a generation, and as individuals sharing different common interests, for example, musical styles and groups.

Musical-psychological anthropology allows students to see behind these preferences and interests a more subtle psychological fabric – the value foundations of the subject's consciousness when interacting with the phenomena of musical culture. These

discoveries in the form of insights accompanied the students of the course Musical-psychological anthropology throughout the entire period of study. It is these results that we propose for discuss.

The elaboration of the phenomena of "intoning" and "the bias of musical-language consciousness" makes it possible to observe the inner semantic constructs of personality and social groups, explicit and implicit, virtual conscious or unconscious communities indirectly through external signals, for example, the preferences of a particular music in society.

Conclusions

Generalizing a number of student research projects initiated by the author in search of answers to the questions raised within musical-psychological anthropology, we can make the conclusion about the efficiency of the methodological approach presented to substantiate a number of the psychological functions of music intoning and the formation of styles that mark "modal personality" and the values of social, ethnic and confessional groups as well as extremely generalized generational value orientations.

The generalization of the results allows us to speak about the effectiveness of the approach to the study of the mentality of the implicit social groups of the modern metropolis (Moscow) through the study of musical preferences and value orientations of young people. The overall significance of the project of musical-psychological anthropology as a scientific field of knowledge and anthro-po-practic within the educational process is seen in creating conditions for students to acquire "living" new knowledge and to satisfy the need for self-understanding and "taking care of oneself" like a subject of emerging culture.

The development of the interdisciplinary field of knowledge – musical-psychological anthropology – is associated with the general tendency of the synthesis of scientific fields extending the tools for the cognition of such complex phenomena as consciousness, mentality, society and symbolic reality.

Author contributions

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