Musikhören im Zeitalter Web 2.0

Engl. transl.: Listening to music in the age of Web 2.0

# Keywords

* music
* web 2.0
* smartphone
* youth

# Details

## Year

2018

## DOI

10.1007/978-3-658-19200-6

## Issued

2018

## Language

German

## Authors

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## Type

Book

## Book title

Musikhören im Zeitalter Web 2.0

## Publisher

Springer Fachmedien Wiesbaden

## Place

Wiesbaden

## Topics

## Sample

n=292 Adolescents and Young Adults (16-25) in Austria, compared with the whole population 26+ (representative), named "Generation Web 2.0"

## Implications For Stakeholders About

# Abstract

Following current findings in sociological and socio-psychological music reception research, the volume explains which social functions music listening fulfils today and what role the new framework conditions in Web 2.0 play here. On the basis of representative empirical surveys, musical attitudes and behaviours are illustrated and clearly definable music listening types are characterised, each of which deals with the current possibilities and challenges of the digital media morphosis in a special way. Special consideration is given to the question of the importance of primary socialisation as a counterbalance to musical self-socialisation on the internet. Above all, age, school education and the size of the place of residence of the people are shown to be decisive factors influencing individual musical practice in Austria. (Translated by the coder)

# Outcome

"In summary, the future of music listening, mapped in the musical practice of the Web 2.0 generation, is inextricably linked to the Internet. Whoever is engaged in music reception should be informed about how the internet is used for the purpose of obtaining music information, communicating about music and listening to music. The extent to which this is already shaping the musical practice of the Web 2.0 generation suggests that it is more than a passing phenomenon. However, the century-long history of mediamorphosis also shows that established music reception channels are being supplemented, but not completely replaced, by new technologies. However, in the renaissance of the vinyl record, it can be observed how much the handling of sound carriers in Western industrialised countries is a well-established cultural technique and thus likely to remain as a reception practice for some time to come. Perhaps older, slower, less practical and more expensive music media such as vinyl records will survive as an auratic counter-model to the increasingly convenient new disembodied technologies." (Huber, 2018, 180; translated by the coder)