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Extramural cultural institutions as a support for a families in the area of music activity development of young people

Pedagogika Rodziny 2/2, 75-85

2012

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

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1. Introduction

Pedagogy is an art of upbringing. As an art it touches the soul and emotions of a developing young human being. The task of pedagogy is to explore the artistic nature of a child, and a teacher should be an artist himself. The main goal of upbringing and being happy should be a free development of personality and the possibility of its expression. A good chance to do it is art, especially music which is directly connected with emotions. That is why among many different arts it is the music that is crucial to education. It brings happiness to one's life. It is being said, that if we bring up our children by music, we would have more optimists. According to the Greeks, balance and good mood were the result of musical upbringing, treated as a part of general education of men. Music was considered to be a paramount subject. The cognition of harmony and beauty of sound was to be a step to cognition of beauty and harmony of life (Białkowski, 2000: 131; Podolska, 2008: 11).

2. The area of upbringing possibilities executed by the musical education in kindergarten and primary school

Teachers and parents face a difficult, but fine task of introducing a child to the world of music. Just after being born, a child tends to react to the first sounds, rhythms and noises of the environment. In case of newborns, we can see them trying to imitate various sounds or voices of their mothers. As the children learn to move and walk, they tend to react to simple rhythms. Two year old children listen to sounds eagerly tend and show happiness by doing so. Musical hearing, memory

and the interest in music develop. It happens when parents develop these abilities by their own singing, not destroying the sensitive auditory system by playing loud music. Emil Jaques-Dalcroze wrote: "There are more musical children than parents assume. Music abilities are frequently hidden deeply in their souls and they cannot emerge. They are like subcutaneous springs that can't spurt out unless the spade clears the way first. The main aim of musical education is to elicit the musicality from its hiding" (Jaques-Dalcroze, 1965).

Unfortunately, most of three-year-olds who come to the kindergarten had no opportunity to hear lullabies sang by their mothers, or they heard singing completely out of tune. That is why their first music encounter appears to be in a kindergarten. According to this, it is the role of children's first kindergarten teacher to give a direction to the musical development in children: shaping their sensitivity, developing their auditory system, and creating in them the interest in music. Etienne Sourian writes: „kindergarten period has a great importance, because music abilities and sensitivity are shaped definitely by that time. Those abilities may also fade in the critical moments of life: 3, 4 and 9 years old and in the period of adolescence" (Sourian, 1965).

We cannot consider any child tone-deaf unless we give him the opportunity to educate. Music abilities are dependent mostly on practice. A vast majority of children lose their inherent musical abilities due to the lack of hearing education in the most appropriate phase for it, which is the kindergarten and school period. Unfortunately, the education reform has become an obstacle for the esthetic-artistic education since the 90s, especially for the musical one. Depriving the basics of musical education by erasing such subjects as music and painting and providing only one hour of an artificial creation called „art" in this place (which no one had the right and could teach) gives a great deficiency in the area of children's education. Serious program changes of the education reform and negligence in general education lead to musical illiteracy in contemporary society. The lack of interest in the art of music and experiencing it by musical activity deprives youth of unique possibility of development. Children need aesthetic experiences and musical education. And a good, professional music teacher - a guide to the world of music (Tomaszewska, 2003: 13).

Irena Wojnar determining the age of youth as the time of searching for aesthetic experience, quotes Maurice Debbese: „young people enjoys aesthetical experiences, which are unselfish forms of acting. The joy is even bigger when it is due to adoration, which pushes them further, to the absolution" (Wojnar, 1970: 253–254).

Aesthetic values are similar to moral values. The Aesthetic satisfaction is frequently identified with moral satisfaction, and goodness identifies with beauty. Stefan Szuman, dealing with aesthetical experiences, wrote: „In music, the youth finds their own feelings, to which the science is deaf" (Szuman, 1990).

The area shown in this chapter depicts a range of educational possibilities of school and warns us not to abandon the dialogue with the youth. The lack of music in school and leading in the world of emotions and beauty morph to school and psychological problems and, additionally, warps their good sense. Teens have been deprived of what is their natural and basic need – the complex and full education and one of its crucial components – the music. The inquiry arises: are there any other extramural substitutes? The answer is affirmative – that is due to the two systems existing in our country which are the cultural system (cultural centers, music schools, music societies or choirs) and the multimedia respectively.

3. Musical education in cultural centers

The main tasks of cultural centers are reviving, enriching and profiling all cultural and educational work, so also extramural aesthetic and musical upbringing. Current activity of such places confines to musical formations: choirs, orchestras or more common such as popular music bands. More ambitious centers organize also various concerts, auditions, readings or meetings with musicians. These places propagate also the use of educational helps e.g. books, note scores, illustrated whiteboards, compact discs and movies or acoustic devices (Lasocki, 1970: 43–45).

The need for singing and playing instruments is the base of amateur music movement as a form of self-realization and one's music expression. A considerable part - majority perhaps – of the movement's participants are the youth. People who have most of free time, vitality and willingness to entertainment with reference to the rest of contemporary society. Young people prefers so-called pop-music, which derives from songs and rock styles. It appears that rock music and songs are not only occasional trends. It is no denying that the types of songs or even the rock music itself has changed since all these years. The essence of the matter however – the interest in this type of music in general - remains immutable. The interest has proven to be so strong, that it had dominated a bigger part of our amateur music society. Due to its simple melody, this kind of music creates a big chance of cooperation and by the same time is adaptative and inspiring. Moreover, the music is a symbol of generational identification and it has also created its own music subculture. Finally, it gratifies the need of community. The advantage of all this is undoubtedly the deep interest of young people in this type of music. The most significant disadvantage on the other hand is the inability to use this mass amateur interest by people responsible for upbringing (especially aesthetical) of the young generation. It seems that the use of youth's interest in small forms of music might be used to teach them more in both aspects: passive and active. To specify: in various vocal groups, besides simple and popular compositions there are also classical opuses, and the number will rise definitely. Small vocal groups might become one, huge choir. Vocal bands are created in primary school, and

later, in junior and senior high their need of being in constant contact with music develops rapidly (Panek, 1980: 110-113; Uchyla-Zroski, 1999: 45).

Dance formations are also popular type of classes in cultural centers. Dancing is an art that develops movement abilities supported by music. It has a great impact on emotions and aesthetic feelings of both: audience - the listeners, and the dancers themselves. The most simple to recreate are folk dances. This is mainly due to the fact that they derives from natural and plain form of movement and also have a simple construction and memorable melody. While focusing on a musical aspect of choreographic classes, the accompaniment is also worth mentioning. It is substantial for general musicianship for it sensitizes the people to the mood, rhythm and the music tempo (Bona, 2002: 32).

Those cultural centers which conduct such activity should notice the educational role of music and its numerous aspects, not only applied, entertaining or decorative ones. This proves that amateur music movements and various forms of music disseminations should be considered as significant tools of upbringing activities. The community is obliged to support the inclination for music, not to limit it or restrain entirely. It is admittedly one of the ways to adore music, but not the only form however. The work of a music band should not be limited to singing and dancing or playing musical instruments only but it also have to encourage to read the music literature, which helps gaining knowledge about the particular types of music. At the same time we have to introduce the youth to the culture of music and enable them to participate in music life in their society. Preparation to active and creative participation in our music life is one of the most vital upbringing tasks (Lasocki, 1970: 46).

Local communities claims, that where the cultural centers are, there is also a local culture. Similarly, lack of such places works bad for the local culture. This proves the link between local community centers realizing tasks that develop cultural consciousness and the general development in particular society.

During the last two decades the role of culture in local societies has dramatically changed. The society started to demand entertainment from the local culture such as festivals and picnics. The art has been downgraded to the role of addition to altogether food consuming. Fortunately, it has recently started to change. Cultural centers are slowly becoming the meeting places where gathered there people, especially teenagers are really up to something. More and more volunteers and non-governmental companies works in and with the cultural centers. The places are superb tools to realize the demands connected with developing the communal wealth. All definitions, characteristics and ideas about communal wealth are close in meaning to the range of tasks of cultural animators (Gralczyk, 22-23).

4. Community music group as a strong element of extramural musical education

These specific places, having original model and not appearing in any other country have very wide range. Its complexity creates its unique form and has enabled the community music groups to function in this unchanged shape since 1945 up to now. They originate from the late 20s, when Janusz Mikieta has introduced a project of educational reform to the authorities. It proposed the creation of schools with music profiles meant to have rather upbringing aims, contrary to ordinary musical schools meant strictly to educate. He resumed the project in 1945 by creating a model of such institution. After the World War II, this idea has been carried out by the Ludowy Instytut Muzyczny in Łódź (Petrozolin-Skowrońska, 1996: 817).

The model of community music group came to the favorable conditions: the society's need for music. The need of playing instruments is also worth mentioning. Parents too want their children learn to play as a part of *savoir vivre* or, more and more often, they start to understand the importance of music to entirety of upbringing. The community music groups began to function as a kind of music school, opening by the same the field of music education to everyone. The field almost totally dominated by individual music tutors by that time. Nowadays, community music groups differ in models and profiles. In big cities, community music groups work rather as music schools. In the smaller towns they integrate society. Finally, in the rural environment with strong folk tradition (these are most frequently groups established just after the war) the role of such groups in culture is undeniable. There is also a huge difference if the community music group is the one and only in the particular area, or when it is one of many in the neighborhood. And at last, if it is independent, on the contrary to those which are integrated with other facilities such as schools or cultural centers and have a common program with them (Waldorff, 1977: 10; Przychodzińska, 1987: 203–204).

Another chief task for community music group is to teach how to play instruments and to organize the concerts. The preparation to active and conscious music reception is achieved by attending music lessons, concerts, collecting records and listening to recordings and opera performances. It is also important to be in touch with music literature and to monitor music events and music news. Next to instruments teaching quite an important role have also other music related subjects. Such classes have place in all community music groups to some extent. Another important fact is that community music groups do not work on the basis of educational framework. Each single group creates such a framework according to the individual needs they have and resources they are allowed. The subject me may come across are The history of music, The rules of music, Hearing classes, Music listening, Music forms, Music folklore or Aesthetics of music. Quite popular are

also classes with music groups. Those might be instrumental (accordion, guitar, piano or wind instruments) bands like duets, trios, quartets, quintets or sextets.

Subsequent elements of community music group's program are: cognition, propagation and continuation of folklore tradition of local region. Each community music group organizes displays and concerts of its participants. Most of the concerts take place in the residence of such a group but sometimes they are moved to the nearby schools or kindergarten. Even less often, but still, music group leaves their hometowns and perform in other locations, occasionally beyond their voivodeship. This definitely broadens the area of folklore's influence and gives the interest to other groups, strengthening by the same its function in children upholding (Rogalski, 1992: 88–90).

The participation in community music group is free for everyone, no matter of music abilities the willing participant has. According to this, there is no initial selection as in music schools - the only requirement is motivation.

Community music groups were created as a response to authentic society's need. There is however a lot of controversy in them. Some of them plays a significant role in culture propagation. It is due to involvement, qualified supervisors and tutors, appropriate methods of work and cooperation with different societies or facilities. Next to these success there are, however, failures which often comes unnoticed at first glance. There are mainly educational failures like not enough musically educated students or a big number of resignations at the very beginning. The main reason is the lack of well-educated and qualified tutors. Nevertheless, the community music groups have now a great chance to develop and spread out thanks to continuous help of Ludowy Instytut Muzyczny (Folk Music Institute) (Pietrzak, 1986: 14; Przychodzińska, 1987: 205).

5. Musicianship and pre-orientation tasks of primary music schools

One of the aims of community music groups activities is taking care of the most talented students and directing them to music schools. The recent survey shows that approximately 12% of community music group's graduates join music schools. Music vocational schools are meant only for the most talented individuals. After the War, music schools of all levels have become free of charge, and the government had secured the finance and accommodation. Since the very beginning of primary music schools functioning as a system of public education (that is since the War) there have been two main tasks to fulfill. Those were: pre-orientation and musicianship. According to the nomenclature, both of these assignments have been qualified as „vocational preparations” and due to this all primary schools have been incorporated (according to reform in 1949-1959) to the vocational music education (Gogol-Droźniakiewicz, 1988: 82; Prosnak, 1976: 152).

The role of primary music school was (and is) the selection or designation the most talented individuals and supporting them to choose the most appropriate course in secondary music school (music high school).

The sequential task of primary music schools is to musicianship and it is closely related to pre-orientation. It is the reassurance of basic musical education: versatile development of musical inclinations, music sensitiveness, and knowledge of basic terms and abilities. It is a separate assignment, depicting basic musical education as an important link in social upbringing system. In other words, the primary music schools plays an important role in educating young people's music awareness, deprived by public education. Nevertheless, the education of an artist has a bilateral character. On the one hand it focuses on technical education. It is indispensable for without it an artist may only be a potential artist - not entirely fulfilled. It is also the most measurable side of artistic upbringing. Technical abilities may be precisely measured and valued. On the other hand we have less vivid and more difficult to define aspect - talent and individuality development (Jankowski, 1979: 23; Beylin, 1974: 170).

The true value of each music school is confirmed by its graduates, who underline the essential role of music in their lives, no matter what profession they have chosen. And those who have chosen to be professional musician and graduated the whole levels of music education became fulfilled musicians or respectable music tutors. Nowadays, they are important source of inspiration for the learning youth (Kanafa, 1999: 33)

6. *Schola cantorum* – the causes of reformation and propagation after the period of children and youth's secularization

Schola cantorum has a firm position in sacred music and a rich history in the European culture. In 335 Pope Sylvester I established first ecclesiastical music schools the most important of which was the Roman *schola cantorum*. The school soon became the example for new ecclesiastical schools and professional ecclesiastical musicians. Despite the fact that during the Second Vatican Council all languages and new methods of activities have been allowed, it is still cultivated in Catholic Church (Krukowski, 1972: 75).

Since over a dozen years the movement of children and teenagers gathering around the Church has strengthened. This is mainly due to the internal needs and external circumstances of our youth. One of such external circumstances is definitely the choice of our Polish Karol Wojtyła for a Pope. His pilgrimages and homilies so strongly engaging young people had enriched their faith and the will of praising the God together after the long period of secularization. During many, long pilgrimages with their hearty and engaging singing young people have shown

their needs and skills. The other cause paradoxically might have been the Polish school and its gradual abandoning of pedagogy of culture (Seredyńska, 2004: 119).

The weak point of schola from the technical point of view is non professional preparation of tutors leading the groups: priests, nuns, secular teachers, music animators or sometimes bandmasters. Only few of them are able to accompany themselves with the guitar, piano or any other instrument. The learning process of chants in a great majority of cases is carried out without the use of music notes, using the listening ability only. Good points of this activity is the band's integration and co-operation, making friends, stress relief, contests results and most of all showing the emotion and joy in what they do.

The importance of schola in musicianship of young generation are shown in the words of Romualda Ławrowska: „schola has the educational role in chants learning process as well as in the ecclesiastical music literature cognition. It is also a great opportunity to broaden and enrich teenagers and children's music interests. We should however conduct a wider research on numerous upbringing aspects of schola activity, examine toe effects of interpersonal changes, behaviour, artistic taste and the teaching methods on music tutors/animators” (Ławrowska, 2011: 19–21).

7. IT in the process of enriching music education

In the XXI century the impact of multimedia on education is overwhelming but inevitable. The enormous development of IT and the Internet makes the knowledge accessible at a large scale. What is more, the resources of the Internet are available just after several mouse clicks. In our specific society, where musical education is marginalized it is the computer that helps to gain music knowledge. Using computers in teaching shows a huge potential and abilities in range of collecting, processing and presenting knowledge. It allows also the simulation of many phenomena of music with the use of interaction, graphics, and computer animation with sound. The real transfer of knowledge at any range makes the teaching process not limited only to temporary resources available at local schools, but also enables young people to reach to the other materials, stored in various libraries or universities (Heering, 2011: 104).

Not surprising in the fact that media are one of the most essential elements of nowadays socio-cultural domain. Thanks to what they offer the process of education may be easily enriched. Many web sites are devoted to the information about playing instruments. Another helpful aspect of such sites is that they contain databases of compositions for a number of instruments. Indispensable in that case is however a didactic program of using the offer proposed by the media. There have already been made such efforts in Poland, they are not sufficient though (Kubiak, 1997: 70; Parkita, 2000: 152).

It is also worth mentioning that media are responsible for spreading chaos in the world of values (including music). We may blame the children for being thoughtless in choosing what the Internet has in offer, but it is the education that should be blamed. The system is not able to supply the music education in all what is necessarily and to explain all contemporary music world's mysteries. We cannot submerge in modern technology endlessly, rejecting by the same other methods of work and activities in school and outside its walls. Nothing is powerful enough to replace interpersonal contacts.

8. Final remarks

Modern pedagogy tends to develop a range of children's abilities and intelligence: lingual, mathematical-logical, interpersonal, kinetic and finally, musical. This assumption is however not entirely realized in most of Polish schools, where conveying of modern, active and versatile music education by the professional music teachers has been cancelled. Young people are deprived of their own, fundamental right which is the right of complex music education. Young adepts of music should be able to develop their music talents and express themselves, and not every school can guarantee that. The best prove to this are the words of Mirosław Niziurski who writes that: „The model of music as a subject worked out in the 70s, was based on a populist conception of musical upbringing of children and teenagers was too beautiful to be real. The period called the era of early Gierek's, the illusion of prosperity and wealth was conducting not only to plan huge theaters, stadiums and monuments but also constructing educational and aesthetical programs. The problems with teaching aids, qualified tutors or school conditions were not mentioned at all. The reality was however different. The perfect model of musical upbringing does not work with Polish poor education system” (Niziurski, 1995).

In these conditions young people's eagerness to extramural cultural centers spreading musical culture is completely normal and justified phenomenon. They find there aesthetical experiences, universal values and cultural community.

Niestacjonarne instytucje kultury jako wsparcie dla rodzin w zakresie rozwoju działalności muzycznej młodzieży

Streszczenie

Pośród różnych sztuk muzyka odgrywa największą rolę w wychowaniu. Przed rodzicami i nauczycielami stoi trudne, ale piękne zadanie wprowadzenia dziecka w świat muzyki. Niestety reforma oświaty lat dziewięćdziesiątych stała się ciosem dla edukacji estetyczno-artystycznej, zwłaszcza muzycznej. Zaniechano prowadzenia nowoczesnej, aktywnej i wielostronnej edukacji muzycznej przez profesjonalnych pedagogów muzyki. Rodzić się mogą pytania o to, czy istnieją

poza szkołą jakieś formy zastępcze? Odpowiedź jest twierdząca – w naszym kraju urzeczywistnia się upowszechnienie kultury muzycznej dzięki funkcjonowaniu dwóch układów, którymi są: sieć odpowiednio zorganizowanych instytucji kulturalnych (domy kultury, ogniska i szkoły muzyczne, stowarzyszenia i towarzystwa muzyczne, schola parafialne) oraz multimedia.

Słowa kluczowe: szkoła, centrum kultury, Podstawowa Szkoła Muzyczna, Schola Cantorum, multimedia.

Summary

Among all arts, music plays the most important role in children's upbringing. Teachers and parents face a difficult, but fine task of introducing a child to the world of music. Unfortunately, the education reform has become an obstacle for the esthetic-artistic education since the 90s, especially for the musical one. Conveying of modern, active and versatile music education by the professional music teachers has been cancelled. The inquiry arises: are there any other extramural substitutes? The answer is affirmative - that is due to the two systems existing in our country which are the cultural system (cultural centers, music schools, music societies or choirs) and the multimedia respectively.

Keywords: School, Culture center, Community music group, Primary Music School, Schola cantorum, Multimedia

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