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THE VALUE OF MUSIC IN EDUCATION OF THE YOUNG GENERATION

A motif of educating and teaching values present in this article constants aspirations of a teacher and of a learner to commune with, to percept and interpercept musical compositions and to develop the ability to understand all those phenomena. The author of the article argues that the music has great impact on the development and education of children. It influences the spiritual life of individuals and organizes thoughts, ideas, experiences and values. All the forms of musicianship can be used to develop creativeness among children, to form their expression and the creative attitude. Parents, teachers, trainers, and class tutors should try to meet this natural need of creating, expression and realization by creation of appropriate conditions, encouraging and supporting a children's development and musicality. The joy of working together, creating, listening and experiencing the music will survive many years in a children's memory and it will result in their future adult life.

Key words: music, education, the young generation.

Introduction. An education that intends to support a young man's potential by a holistically organised system gives tutors a chance of creating schools up to modern standards. A report to UNESCO of the International Commission captures the sense of these kinds of actions in four fundamental watchwords: learning to know, learning to do, learning to live together and learning to be [3]. The presented idea of teaching aims at placing didactic activities in a position of an inspiration for a development of curiosity as an element of getting familiar with the world. This inspiration could allow a child to make choices and realize goals subjectively, re-evaluate their abilities, release free initiatives of those abilities and reveal to them the meaning of a creative life [16]. Presented guidelines oblige teachers to care about educating a creative and sensitive human that would stay open to changing world and that would foster new values.

The essence of modern look at education is its progressive perspective which accepts active learning. The basis of this concept indicate an emphasis put on the expression and a variety of means of communication including the knowledge which is largely associated with art. A model of education defined in this manner also implies encroaching of one domain on another. Among the most crucial postulates there are: life outside of a classroom, art, music and handicraft, mental health, frankness and directness of manner, informality of interpersonal relations, options against punishment, liberal individualism, freedom, friendliness and spontaneity as well as emotions and intellect, etc.

Activity of educational posts that are didactic and educational in nature aims at a person's many-sided development and high quality of life through rich and individualistic participation in the culture. This activity also ought not to forget about crossing borders in the area of both enculturation and acculturation [7].

Music as a value in education. Musical education is one of the elements that constitute the aesthetic education. On the one hand, it concerns school education and the whole consciousness. On the other hand, musical education has got an impact on purposeful acting within the scope of teaching society music and using its social function to educate through music and for music on the other hand [23].

A young man has got an insight into himself, into others and into life through music. Most importantly, music enables a young man's development and stimulates his imagination. Life would be colourless without music. In the man's nature there is the need for relaxing and for pleasant experiences. Forms and content of musical education that a child comes across in a kindergarten or at school concentrate around: singing and living language, moving to music, playing instruments, listening to music, self-musical expression and improvisation, familiarizing with musical terms, musical adaptations and organising musical events. All those things constitute entire possible child's contacts with music [12]. The basic principle in musical education is integrated employing of all these activities. That is the reason why all active forms, such as: singing, moving to the beat and melody, musical adaptations and spontaneous expression ought to be dominant. Music, singing and dancing are factors that are very important in aesthetic and emotional development of a child. Establishing conditions that are suitable to a young recipient for realisation of those form of activity stimulate experiences connected with receiving those very transitory elements of art [10].

For a child feeling, experiencing and familiarizing form a specific structure, that is the most essential one within the period of development, integrated and homogeneous. This form as a whole is an expression of a young man's life which at the same time is a part of manifestation of those three elements. All that is new and interesting for children has an influence on their senses and shapes perceiving apparatus along with imagination. The world of sensations animates a young people, stimulates their emotions, creates emotional bounds with things, people and natural phenomena. This world induces young people to experiment on their own and to act in a certain surrounding, to express themselves and to do it in an artistic manner. That is why familiarizing, feeling and experiencing in relation to the learner indicate three aspects of each method, which consist in constant elucidation and increase children's chances to develop. Through feeling, experiencing, familiarization and action children can be brought closer to music [9].

Child's perception of music is on the one hand conditioned by functioning of a hearing analyser, and on the other – by cognitive abilities, experiences, knowledge, intellect and a little recipient's needs and interests. Literature in psychology and pedagogy provides us with a couple of theories connected with music reception. Formalists assume that the value of intellectual cognition and, at the same time, treat emotionalism as a secondary issue. However, expressionist consider emotional sensations the most important sphere of contact with music. An attempt to join these two ideas is only a theoretical conception by L. B. Mayer, according to whom emotions are inseparable from the perception of music and capturing message enclosed in one [18].

Get new musical reality. One of the potentials of music is the opportunity to fulfil the need for information about the outside world and the inner world of the hearer. This kind of exploration consists in discovering all the phenomena that go beyond the hearer's direct cognitive horizon. Content of a musical composition helps imagining issues and places that are unavailable for a child on a daily basis. According to this, communing with a musical composition – a song or a dance – facilitates the competence and consolidates knowledge that a child gained through observation of surrounding social environment and the world of nature [19]. Thanks to the messages incorporated in music the knowledge of times and people is fuller and richer. Arts – also music – become helpful in forming an alliance between the past and the present. Contacts with music activate all cognitive faculties that allow cognition, classification, evaluation, expression of aesthetic opinions as well as explanation and enrichment of human's knowledge. Getting to know the reality

through arts (music) leads a human being to seeking, noticing and experiencing beauty. When a person enriches his/her personality in this manner, they might experience many hearing sensations by listening to music, which as a whole can serve as an important educational and developmental function. Messages carried by music have a considerate influence on shaping one's view on crucial social life values, relationships to the other person, culture of one's native country and other countries. All this also makes young recipients more susceptible to proper education [26].

During musical exercises on the elementary level a child hears music and contacts with it in many ways. Mere stimulation of the auditory attention, focusing an attention on the tone itself and stimulating interest in music becomes important for this child. A child hears music as a whole, a sound and time oddity, a certain coherent structure or a set of acoustic fillips. During early musical education familiarization with music usually takes place through finding relations among particular musical phenomena (quavers, crotchets, slow/moderate/fast tempo, light/dark tone, staccato/legato articulation, major/minor key). Introducing music to children also can be associated with valuable musical compositions which stimulate recipient's aesthetical experiences.

When children use musical material freely and actively and experience many emotions connected with perception while doing so, they eventually understand music. In practice, the understanding of music means identifying with the emotional message of the composition and noticing its references to various emotional states as well as finding aesthetical values in the construction of a composition and processing other elements of that composition familiar to a child.

Musical expression. By choosing musical pieces varied in character and mood to be listened to, one can influence the emotional sphere. The emotional experience evoked by listening to a particular piece is an individual experience. Experiencing a particular piece by means of movement or an opportunity to talk out loud about its means of musical expression may help to release tension and at the same time lower the level of stress [30]. The more children are involved in experiencing music, the more complete it is. There are a few types of musical experiences which at the same time characterise music recipients: polisensoric, notional, analytical and averse.

Young people have got a natural urge to expose their thoughts and feelings to themselves and to others. It is a very important issue to create for them a possibility to express those contents and to encourage them to do so [21].

Experiencing is usually a sensory and emotional reaction to explicit features of phenomena perceived in surrounding or to emotional content spotted by children. Child's experiences not always have an emotional meaning. They are often moods that still need to be filled with meaning. It is important to aim at raising child's awareness of items that cause sensations as well as at child's expression being simultaneously an expression of approval or disapproval of those items and phenomena. This constitutes the beginning of expressing one's own statement, one's own relations to things and situations happening all around. Child's experiences form mainly through playing, but they also emerge from spontaneously realised interests. That is why, apart from games stimulating intended emotional situations and connected with them various experiences, teacher should pay a lot of attention to children's momentary interests and create chances to realise them. Child's experiences are physiological awakening of the body and are very plausible in development. Moreover, they have a strong impact on forming child's character. Of course it all concerns only positive experiences – experiences that would in effect give to a child a sense of security, happiness and satisfaction [13].

Music very often causes child's laughter and enjoyment. Under the influence of music children hug, clap their hands and move to the beat. In other situations music carries a different effect when children calm down, grow more serious. These reaction are unintentional, unconscious, spontaneous and arise from child's psychophysical nature. Along with being exposed to sounds and gaining new musical experience older children start exhibiting certain predilections and interests while noticing and evaluating music. Under favourable conditions those predilections will develop and become stronger. Supporting them would allow a child to find pleasure, joy and satisfaction in those contacts. This would make the child more courageous, self-confident and more successful in relations to surrounding people and events. The field of child's sensation and experience of music is worth presenting through the taxonomy of musical education goals. Ambiguous terms, such as *listen* and *experience* are specified by following operational verbs: listen to sound structures/music; experience emotions/thrills; be interested in, evaluate. Listening to music is interconnected with experiencing emotions and feelings; here is also a place for first reactions, interests and evaluations [24].

As E. Lipska and M. Przychodzińska claim, aesthetical music experience depends on inborn and ready general emotional sensitivity, susceptibility to beauty, child's exposure to music and its effects. This aesthetical experience

also depends on child's general mental development, because both their inborn features and developed ones are very important. Among them there are: attention, perceptiveness, memory as well as knowledge which along with the time start to determine on mental musical associations and appropriate reactions. The aesthetical experiences are also influenced by the degree of understanding of a certain musical piece which is an effect of individual musical aptitudes and conditions under which the contact with music actually takes place. The components of an aesthetical experience are emotional, aesthetical and artistic (so also music) sensitivity [31].

Intelligence and the ability to think efficiently are not the only important issues in a person's life. Emotions and feelings are equally important. Music acts as a significant modifier of an emotional sphere. One cannot 'learn' an aesthetic experience. However, it is worth the effort to develop its intellectual factor. One of the conditions under which this feeling can be judged correctly is understanding of an artistic pursuit. A few conditions have to be met for a child to be able to experience music fully [6]. Among those conditions there are: fully functional sense organs, emotional sensitivity, psychophysical predispositions, an appropriate atmosphere, mood and right psychological attitude.

Experience of art. The experience of art, is a continuous ordering again and again «what it is falling apart». Intercourse with this field of art requires an active cooperation of a listener cause he emerges from the piece of music that what is not said directly, fills the empty space, connects elements which were comprised in it, only such an approach to the musical opus give the real experience. The perception of the opus becomes a kind of performance at the same time because in each new perception, the opus revives anew in the original term [5].

In the human nature, there is need to relax and dosage pleasant impressions. In music and movement there are great possibilities to be free and joyful and find the own personality. Children from the very beginning like singing, dancing, performing simple movements, movement improvisation, playing the instruments and listening to music. «They have inside spontaneous music which they want to reveal. If we help them to develop music that is inside, we make them people not only just better and nobler but also happier» [20]. The contact with music from the very beginning gives them an opportunity to have broader horizons in their adult life, gives possibilities of different perception of world of sounds and develops ability of conscious selection, distinguishing later what is art and what only pretends to be art.

The time of realization of particular musical exercises in integrated and subject education allows children to perceive music, what is more, their expressiveness makes them to react to musical stimuli without being aware of anything except the sound. The first reactions of movement appear as well as, reactions of sound. Children become more active what results in free movements, gestures adequate to music. This active participation in the process of music brings out joy and vitalise children. It encourages a deeper perception of music, analysing a structure of the work, classifying acoustic phenomena, finding differences and similarities or determination of its elements. After that, a young person acquires the ability to reference other sounds of music to their acoustic experience, can imitate these sounds and create new ones. In this way, elementary music is created (primitive people had similar approach in exploring sound, rhythm, movement and melody). Children try to improvise, change rhythmic or melodic pattern, modify or complete the specified melodic or rhythmic topic, plan their own instrumental chorus or sound illustration of an event. The result of their creativeness allows them to identify musical and intellectual capabilities. This process is accompanied by self-knowledge, self-realization and self-acceptance [2]. The music for children become something that they possess inside, an extension of their daily routines, offers the opportunity to express their own observations and experiences. The created musical ideas turn into specific definitions associated with a logo, a certain date or a symbol [11]. The knowledge about the determinants of children's experience, a modern teacher should seek appropriate educational activities, which would be mould by the skills of interpretation of various songs, the ability to transfer the information in different codes (e.g. sound, voice, timbre, motion, gesture, form etc.) and ability to finding the most valuable messages [29].

Musical activities. The reality of children's associations is based mainly on imitations. Children observe and imitate the activities of adults and peers. Thanks to imitation, he learns not only understanding the surrounding reality but also being inside it. So, the cognitive development has sensual-operative nature. Any tasks given to children should take it into consideration. Distinguishing three areas of musical activity i.e. perception, implementation and creation, it is a base for all educational activities in the scope of all the forms of working with children in a primary school and a kindergarten [25].

The perception of music is a mental process. The authors, dealing with this problem define this notion as a complex process, organizing, human's own image of reality. Many results of experimental studies indicate on the

interrelationship between perception and motivational-emotional factors, a scope of knowledge, adopted system of concepts and axiological attitudes. The concept which defines its understanding as the perception of music phenomena which are a complex mental process thanks to which the individual organizes music impressions and recognizes music reality comprehending its importance, is considered to be the most adequate. The level and the quality of the music perception results from the individual's past experiences. There are two dimensions which affect on the music perception: subjective: a listener and objective – the music which is listened to. The music perception is presented as an information processing. To a large extent, it depends on the psychomotor and objective- cognitive-individualistic conditions of the recipient [8].

According to the study of didactics, one can extract a feature of children's perception, which is characterized by substantial inadequacy. Children perceive what they want according to their own needs. Items which are chosen from the environment by a perceiving child, are the strongest perpetuated. The perceptual process is enhanced by verbalization of observations or motor activity. Forming the base of the synthetic and structured reception of musical events takes place through binding the same concepts with objectively different phenomena. Clear, homogeneous and well-organized structures are easily perceived by children and the perception and understanding of the stimulus is better when it is repeatable [22].

Listening to the music and singing in the kindergarten aims at developing sensitivity and auditory memory and provides children a lot of aesthetic experiences]. The perception of music by children's elementary classes which have much greater possibilities in this field, is a preparation for the reception of native and world musical culture [15].

The performance as a field of musical activity of children has many forms of activity, such as singing, rhythmic chanting, movement during music, playing musical instruments and basic music creation. The quality of singing, especially its timbre, resonance, strength and flexibility is affected by the structure and functioning of the vocal apparatus. The scale of children's voices, despite the relatively large individual differences, develops with age. The intonation correctness is connected with self-control abilities of the level of sounds thanks to which systematic work with children can bring particular effects in the individual and team singing [27]. The movement during music is another important form of children's musical performance. Reacting of the child to the music evolves from simple gestures from disorderly movement to precisely fitted kinaesthetic reactions

and musical rhythm [14]. The abilities of children in this filed increase together with age and experience acquired at home, kindergarten, school or other institutions. Playing musical instruments is certainly a very attractive form of music-making for children, mainly thanks to joy which they experience in direct contact with the extracted sound. Together with the development of a young man, one can observe not only an increase in the possibility of using the instrument, but also differences in preferences for specific sounds as well as the precision in using them become significant. Children's creativeness belongs to the sphere of his development and is entirely focused on building oneself. In natural way, children are creators and have need to express themselves and to the others, what they think and feel. In children's creativeness, the concept of improvisation works as a process of trying one idea after another. In this case, the improvisation is understood as a spontaneous act of creation, which can be completely free or subject to a certain formal discipline, e.g. the improvisation according to specific music theme, in particular technical and styling conventions, etc. The abilities of children in the range of creating music are very broad and include: creation of rhythm, melody, improvising the movement and creating simple musical forms [4].

In order to make right decisions in educational processes, as for methods of teaching influences and selection of musical material, you should get to know in more detail (not just through everyday observations) the development of musical competence of small children. In this context, the development of musical competence is understood as the acquisition of acculturation experiences in progress of musical influences in the nearby environment and intentional acquiring through teaching treatments of musical abilities and information (and then knowledge) about music. However, before children will experience these treatments in a kindergarten, at school or at extra classes, they will go through various stages. The existence of the phenomenon of children's musical perception can be found only in direct contact, during observation of their entertainment and joy with music, while playing and attempts of the music creation. It is worth to remember about their easiness to being influenced. At the same time, they are unable to respond on the musical surrounding environment, due to own immature interests and his own musical personality [32].

The action is a form of children's expression, the natural need of their activity. It's not just movement, expressing too much energy, it also normal process dependent on the will, needs, preferences, decisions, effects and evaluation of their behaviour. Therefore, leaving a lot of freedom to children in

spontaneous, unplanned action, in which an activity is simultaneous with the thought about it, one should carry the children in their personal experience the full act of implementation of various plans, from desire to action, through decisions and execution up to results. Such experiences are the base of comprehensive, controlled, right activity not frequently having great importance in the moral education, determining children's personality. That is why, the proper stimulation of desires, help in choosing a stimulus for action, watching the performance of tasks and finally the interpretation of results are very important factors in the kindergarten [28].

Feeling the music requires the participation in it, and musical performance becomes a set of different activities related to the game, speech, singing, gestures and movement in space. They are performed spontaneously, while in further education they are subject of teacher activities.

Music education also faces many difficulties, there are some dangers arising from situations both in school and children's home. It is sad nowadays when children completely do not hear singing adults at their own home. Mothers do not hum lullabies, they even do not know funny songs for children. There is a view among teachers that art education becomes marginal because of implemented curriculum. It appears only as an incident or as a need during celebrations. A dominance of so-called pop culture, which is the source of interests of thousands of producers and managers, has been another threat. The higher musical culture has been left out. That is why, a wide action promoting active forms of being closer to music and awareness campaigns for parents and teachers concerning musical contact of a child with valuable artistic literature, has been undertaken.

Conclusions. The music has great impact on the development and education of children. It influences the spiritual life of individuals and organizes thoughts, ideas, experiences and values. Younger generations are educated in order to show them what is good and beautiful but also to point them a goal for further activities. All the forms of musicianship can be used to develop creativeness among children, to form their expression and the creative attitude. Parents, teachers, trainers, and class tutors should try to meet this natural need of creating, expression and realization by creation of appropriate conditions, encouraging and supporting a children's development and musicality. The joy of working together, creating, listening and experiencing the music will survive many years in a children's memory and it will result in their future adult life.

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РЕЗЮМЕ

Мирослав Кисель. Значение музыки в образовании и воспитании молодого поколения

Мотивация образования и обучения, рассматриваемые в этой статье, определяют стремление учителя и ученика к общению с искусством, систематическому восприятию музыкальных композиций, что способствует развитию у ученика способности понимать все эти явления.

Автор статьи утверждает, что музыка оказывает огромное влияние на развитие и воспитание детей. Это влияет на духовную жизнь людей и организует мысли, идеи, опыт и ценности. Все формы музыкальной деятельности могут быть использованы для развития креативности детей, формирования у них творческой позиции и умения самовыражаться. Родители, учителя, воспитатели должны попытаться удовлетворить эту естественную потребность путем создания соответствующих условий, поощрения и поддержки развития у детей исполнительской экспрессии. Радость, приносимая совместной работой, созданием и восприятием музыки остается на долгие годы в памяти детей и становится потребностью в их будущей взрослой жизни.

Ключевые слова: музыка, образование, исполнительская экспрессия, молодое поколение, восприятие музыкальных композиций.

АНОТАЦІЯ

Мирослав Кісель. Значення музики в едукатії молодого покоління

Мотивація освіти й навчання, що розглядаються в цій статті, визначають прагнення вчителя й учня спілкуватись з мистецтвом, систематично сприймати музичні композиції, що сприяє розвитку в учня здатності розуміти всі ці явища.

Автор статті стверджує, що музика має значний вплив на розвиток і виховання дітей. Це впливає на духовне життя людей і організовує думки, ідеї, досвід і цінності. Усі форми музичної діяльності можуть бути використані для розвитку креативності дітей, формування у них творчої позиції та вміння самовиражатися. Батьки, вчителі, викладачі повинні спробувати задовольнити цю природну потребу шляхом створення відповідних умов, заохочення й підтримки розвитку у дітей виконавчої експресії. Радість спільної роботи, створення й сприймання музики, залишаються на багато років у пам'яті дітей та стає потребою в їх майбутньому дорослому житті.

Ключові слова: музика, освіта, виконавська експресія, сприйняття музичних композицій, молоде покоління.