

заведений, подобраны методики для диагностики уровня сформированности составляющих лидерской позиции будущих специалистов социальной работы и проанализированы результаты констатирующего эксперимента.

Ключевые слова: специалист социальной работы, лидерская позиция, лидер, система отношений, социальные отношения, профессионально-ценностные ориентации.

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MUSIC PLAYING AT HOME – FAMILY AS AN ENVIRONMENT SUPPORTING MUSICAL ACTIVITY OF A CHILD

The article presents theoretical discussion on music playing as an element in the process of raising a child to music and through music. The basic information concerning musical expression of a child is described and the family as a musical support environment is defined. The paper also includes a report on the research on family music playing conducted in Poland.

The aim of the article is to present theoretical considerations on music making as an element in the process of growing a child to music and through music. The tasks assigned will focus on: basic information about the child's musical expression; family as an environment supporting his musical activity and relations with research conducted in Poland on family music making.

In the article such research methods as analysis, synthesis, generalization, comparison have been used for defining the role of music playing at home and family as an environment that supports musical activity of a child.

The presented research results and relevant findings indicate the need for informing parents about the essence of their role in the process of supporting children in undertaking musical activity. Some academic and art centres already organise special classes under the "Music academy of a toddler/preschooler", "Philharmonic of a toddler" or "Musical classes for parents with children".

It is concluded that family music playing is intended to support and promote group music playing and it serves not only as a path of musical education but also as the means necessary in building social bonds and culture dissemination. Music connects generations, is a perfect method for spending time as a family and inspiring fun. It also helps children to enter the world of sounds, and in the case of a child starting education at music school, the family provides support in dealing with difficulties, assists and positively motivates him/her to practise. Institutions popularising culture should look into the problem with a greater concern by raising the value of music playing at home, arranging this type of activity, initiating projects involving the stakeholders to reflectively look into the role of music in the development of a child.

Key words: music playing at home, family, music activity, child.

Introduction. One of the important artistic and pedagogical issues troubling the researchers involved in the musical development of a child is the family and its role in the process of shaping music interests in the young generation. Family bears the main responsibility for enculturation, education and moral and aesthetic shaping of a young person. From the very beginning of life, family actively affects the personality of a child. Rousing his/her natural curiosity of the world, it contributes to the development of first abilities, basic skills and sprouts of interests. The family environment supports the emotional development of a child by the impact it exerts consisting in expressing its interest in musical activity and music achievements of the child, while imitating constitutes the main driving force of development of the child. It is the people closest to the child that encourage the young person to be active and show trust and faith in his/her developmental possibilities. They share the joy of accomplishments with the child, or comfort him/her in difficult moments and failures. From the point of view of the development of a child's musical activity forms, except for active stimulation and creation of the general context for behaviour towards music, it is important to include the encouraging or supporting function of the family environment.

The aim of the article is to present theoretical considerations on music making as an element in the process of growing a child to music and through music. The tasks assigned will focus on: basic information about the child's musical expression; family as an environment supporting his musical activity and relations with research conducted in Poland on family music making.

Research methods: analysis, synthesis, generalization, comparison for defining the role of music playing at home and family as an environment that supports musical activity of a child.

Results. This article is devoted to family as an environment supporting abilities and musical activity of a child in a popular form of music playing at home. In this sense family will be regarded as a community having a common purpose and mutual responsibility, recognition for mutual relations, respect for individual differences between members of this community and involvement in good atmosphere and integrity of the group (Costa-Giomi & Benetti, 2017: 289–303).

Music playing as the basic form of activity undertaken by an individual. At present, we live in the world filled with music to a broader extent than it was in the past. It became possible, mainly due to mass media as a popular means of providing information and availability of centres propagating art. We listen to music during concerts, on the radio, television, in a supermarket, public transport, on mobile devices and through the internet. Technological progress which made it possible to digitalise music, also caused changes in the nature of music and music practices at home, especially with regard to very young children (Young, 2008: 33–46). Music mobilises us to act, helps us relax, remember nice and important moments from the past, learn or work. For many, music is the source

of information, a way to acquire new skills, a means for expression and creativity of the person, an interest, fashion or a way to spend free time.

The contemporary science presents a positive impact of musical activity on other educational and social processes, such as self-discipline, creativity, memory, cooperation and interaction, building the individual's own self-esteem, etc. (Wierszyłowski, 1981: 37). The most important effect of the aforementioned activities is the fact that through playing together or singing together we do not only acquire and develop musical skills but, first of all, we learn to listen to each other. This potential has also been noticed by the present education system in Poland, mainly due to the respective provision in the *Basic curriculum* (Dz. U., 2017), where a lot of attention of its authors is given to musical expression performed during singing, playing musical instruments as well as movement improvisation, eurhythmics and dance (Kołodziejcki, Kilbach, Gromek, & Kisiel, 2017: 15).

In a social context, music plays the usual role of a medium through which feelings, perception, attention, awareness and specific actions are shaped. Sometimes, children who consciously participate in this process are fully aware of how the music influences them. In other situations, such contact is rather unconscious, these relations are dominated by spontaneity, curiosity, support of a peer group, parents encouragement, which could, in ways characteristic of those situations, try to activate the youngest children (Sacher, 2012: 185).

To many educators and artists, music playing is classified as the basic form of activity in the field of musical practice. In the late XX and early XXI century, in the English scientific literature, due to many researchers (such as G. Folkestad, P. Campbell or L. Green, D. Elliot) there appeared an interest in music playing as a research category. It was related to the fascination of the researchers with issues of informal education where all forms of music involvement played a crucial role. The aforementioned authors focused their attention on two areas of musical activity, to which they classified singing and playing musical instruments. This specification included also other practices related to performing music, namely the ones connected with digital technology and new music practices (Uchyła-Zroski, 1999: 28).

In the Polish literature the term "Music Playing" has been appearing more frequently. Dictionary of the Polish language indicates that music playing should be understood as amateur practising of music, especially instrumental for pleasure in a small group of people (Sobol, 1997: 466). Significantly more often, these phenomena were mentioned by authors originating from general education circles (M. Przychodzińska, E. Rogalski, E. Lipska, K. Stasińska, T. Krystyniak, W. Motyka). However, only recently music playing has become the research area of some artistic academic circles and the source of initiatives of associations and foundations (Grajmy w szkole, Muzykujmy).

At present, there is also noticed a revival of the regional music playing – there are folk groups, bands, the early music groups, etc. As a result of various initiatives, children and teenagers start studying music from masters-folklorists (musicians, singers or dancers) and implement various educational projects, coordinate the musical life in the immediate environment (Fink, 2010: 119). Referring to the discussion about traditional music, K. Dadak-Kozicka (1998: 6) emphasises the need for its protection and an active music practice through its performance, reviving where it has come to an end. In her deliberations, the author stresses that music playing in an irreplaceable manner creates harmonious personality, at the same time referring to senses, feelings, reason and will. At the same time, it is important to have the sense of community seen as collective music playing and symbolic thinking (Grozdek-Kołacińska, 2014: 10). For such actions to be possible and bring the specified value in their effects, cooperation of many entities, including the family environment, becomes necessary.

Music playing is one of the most important activities in the area of music culture. For its participants it is above all a significant element of everyday life, a kind of passion, a source of curiosity and interest, which fills the time free from studying. By indicating the environments saturated with this form of activity, it is important to remember about an amateur music movement, a family environment and paid music playing. Among many music practices there are as follows: music playing among friends, music playing in the family and individual music playing for pleasure.

The music expression and music playing of a child. In the musical development of a child in the family and activities fostering music playing, critical importance is held by the so-called musical family climate which performs communication and intergeneration functions (Králová, Kodejška, Strenáčiková, & Kołodziejcki, 2016). Therefore, M. Erickson is right, saying that “all nations were shaped in their child’s room” (Dymara, Korzeniowska & Ziemiński, 2010: 45) emphasizing the role of a family environment in a multilateral development of a child (Kołodziejcki, 2012). If, on the other hand, we assume that one of the most serious factors determining development of personality of a child is family identity, then music playing at home contributes to the development of not only music abilities, but also social behaviours (Richardson & Richardson, 2001: 25). “The stronger stigma the family’s character has marked on the child’s personality, the stronger his/her tendencies for repeated feeling and noticing his/her earlier miniature world will be – in the larger world of an adult life. Certainly, it is not a conscious intellectual process” (Ibidem: 26). Particular significance for the research reflection, focused on the role of music and language in the development of a child, was attributed to psycholinguistic revolution started by N. Chomsky (Sloboda, 1999: 33). Some of these determinations gained importance for Edwin E. Gordon, who compared learning music to learning a language. In Gordon’s opinion, the most important period in the child’s life for the development of

language readiness was from his/her birth, to approximately three years of age. During the first year of life, the most important dictionary used by a human was listening to the phenomena of language, speech, rhythms, "chanting", vocals, vocal sounds. Despite the lack of interpretation of the surrounding sounds and music, this process spread and the environment provided the child with a spoken and sung lexicon. Although music is not a language in the strict sense, there are four lexicons being developed: listening, speaking, then reading and writing, leading to audition in music, i.e. a special musical thinking with understanding (Gordon, 1999: 41). Music has this universal value consisting in inspiring emotions which are characteristic of communication. Gordon claims that language is a result of the need to communicate (result), speech is the way (method), in which we communicate and thought is what (content) we communicate (Kołodziejski, 2014). Therefore, music becomes the result of the need to communicate using tonal and rhythmic motifs. A perfect way to develop musical audition in a family are communication procedures in music initiated by parents in the form of presenting music motives, short melodic and rhythmic rhymes and songs in various metres and scales. At the beginning it consists only in children imitating the music material supplied by the family environment, developing musical memory and recognizing well-known motifs, which are a part of the audition building process. Edwin E. Gordon (1999: 41) encourages parents to use various forms of musical audition development through listening, performance and interpretation of music, composing, improvisation combined with movement, which plays an important role in developing music tonal and rhythmic abilities. The conscious need for singing to children and for children, especially in a family home is the time intended for building musical foundations, necessary in the subsequent stages of life, kindergarten and younger school age. Owing to the fact that immediately after being born, the child's brain has many nerve cells (neurons), children should be made familiar with music in terms of development of their musical ability (Zwolińska, 2000: 207–208).

Musical abilities are a product of both the innate potential and early environmental experiences. However, these two factors contribute to music skills in proportions still unknown. At the same time it is known that the level of music skills the child is born with, cannot be foreseen on the basis of information on the ancestors (Gordon, 1999: 41). However, regardless of the extent of music abilities which children are born with, it is necessary to provide them with early formal and informal music experiences to maintain the level of musical potential needed for their complete development (Gordon, 1997).

Family as an environment of musical support of a child. From the point of view of musical development, the immediate environment of a child has a significant impact value. Its role consists in provision of sound stimuli in the form of music and musical events which may have a strong influence on the formation of fascination with this field of art and promote positive motivation to study

music (Sloboda, 2002). Most often the environment affects through people who provide the individual with attitudes and behaviour patterns, who raise interest and create an opportunity to present musical accomplishments. Therefore, in this context, we can mention the stimulating role of family through the father and the mother, but also people working in a kindergarten, school, cultural institutions and members of close family (Kisiel, 2016: 31).

Stimulation may assume a different value, depending on two factors. If music and the way of its performance are characterised by a high artistic value, they are accompanied by the atmosphere of positive emotional and aesthetic experience, then the actual and expected type of positive stimulation takes place. It may also have a neutral meaning for the child or even cause negative feelings. It is the case when public singing or playing an instrument is a stressful activity, it causes fear and discourages children from this form of activity. It also happens when during the performance the child experiences a failure (Kamińska, 1997).

Stimulations aiming at establishing contacts through music have a different meaning. This group of activities includes: common music-movement games, group music playing and individual teaching for pleasure. In such situation, the undertaken activities are addressed directly to the individual and are not related to public presentations of the music material or external evaluation (Kisiel, 2007: 14). The musical environment surrounding a child creates the background and the general context of musical development consisting in the child's behaviour standards, programmes of music teaching and music education, role of music at home and school, the level of education and individuality of the music teacher or the supervisor, musical attitudes and preferences of people who have contact with the individual (Bonna, 2005: 13).

Raising children to music causes parents a number of difficulties and concerns. The majority of guardians is better prepared to help their children with regard to the development of skills in the so-called general subjects rather than artistic ones. They themselves are often convinced that the ability is not necessary, because frequently the parents do not have excellent musical abilities or skills (Uchyla-Zroski, 1998: 163). However, in terms of the influence of the family environment on the musical development of a child, its special role in shaping the child's musical abilities, skills and interests and musicality of children is confirmed.

Musical development of a young person starts in his/her family. The prime of musical activity takes place when the inherent features determining the substantial potential of the child in respect of music come together with favourable upbringing conditions. Optimum conditions are created by families with a democratic upbringing style. Radiating with emotional warmth, they stimulate the development of the child's skills from the first moments of life. An important role is played by the attitude of the parents, which manifests in their harmonious collaboration, pursuit of good cooperation with educational

and cultural institutions, in the impact stimulating the intellectual development of a child and detecting the need for compensating the negative factors influencing their development (Słyszowa, 1978).

The Polish experience and observations show that the most important family activities in respect of the development of musical activity of a child include: providing sound stimuli as a result of direct musical interactions with people emotionally close, providing achievements of music culture, arousing and satisfying the musical needs, providing the system of values and standards of communing with music, teaching new patterns of activity and behaviour and giving emotional support, advice and assistance when the child needs it (Kamińska, 1997). The musical development of a small child is also favoured by strong emotional bond, usually with his/her mother. In contacts of this type the child learns through imitating some reactions to music and with music (Przychodzińska, 1989: 148).

Family music playing is intended to support and promote group music playing. It is perceived not only as a path of music education, but also as a tool for building social bonds and dissemination of culture and multigenerational integration.

Music playing at home – report on the research conducted in Poland.

Issues related to the effects of a family on the development of musical activity have a rich tradition in scientific literature, both psychological and pedagogical. In Poland it was formed by works of such authors as: K. Lewandowska, M. Maturzewska, B. Kamińska, G. K. Konkol and E. Szubertowska. Problems which are interesting to the researchers are focused on the following four areas: musical practices at the family home of the respondents (their occurrence and intensification), repertoire which they have encountered during music playing, evaluation of music involvement of parents and evaluation of music involvement of relatives from the family home environment.

Analysing the issues of the role of the family home in developing musical activity of the child, it should be emphasised that this process proceeds mainly through different forms of activities initiated by parents in games with children. Excellent results in the development of basic musical abilities and skills are achieved through common music playing. To manage the development of music skills of their child parents do not have to be musicians or instrumentalists playing a selected musical instrument. However, they should have the ability to sing with relatively correct intonation, present the will to initiate music and movement activity games with the child and be able to perceive musical elements in the surrounding world of sounds. Musicality of the child's immediate environment may transpire in various spheres, individually or in several dimensions, for example, common music playing instruments, dances and movements to music, collective singing, listening to music, participating in musical events (Kisiel, 2013: 43).

In 2014 a report was published presenting results of research on basic musical activities of Poles. Authors of the scientific account (A. Białkowski, M. Migut, Z. Socha, K. M. Wyrzykowska) placed singing and playing musical instruments in the centre of the analyses, in an effort to emphasize their importance as the means of individual artistic expression of an individual. They did it with full awareness of a new technological environment being created causing strong interference and seemingly distracting the young performers from active music playing (Białkowski, Migut, Socha & Wyrzykowska, 2014: 119). One of the chapters is dedicated to matters related to the effect of a family on the development of musical activity in children. The presented problems were concentrated on the following four areas: music practice at the family home, repertoire which the respondents have encountered during music playing and evaluation of music involvement of parents and relatives from the family home environment. In order to obtain the answers concerning dissemination of the music playing practices in families the survey covered the total of 1200 respondents, including 612 women and 588 men.

Summarising the results presented in this report, attention was drawn to certain tendencies. It was indicated that the majority of the surveyed Poles comes from families where the tradition of active music performance was preserved. In the research, it was the case for the prevailing group of respondents from the countrywide representative sample (70.9 %). There was a small group of families which were actively involved in the music playing practice (13.6 %). A slightly larger group covered families involved in occasional common music playing (15.5 %). The research proved that common music playing in a family fostered the later music practices of children coming from such families. The respondents from the group of music playing people, more often than other persons, came from families where the tradition of common music playing was preserved. In the families where in the respondents' youth existed signs of common music playing (usually common singing), the repertoire mainly included carols, current hits, popular folk and festive song, hits from the parents youth and the so-called campfire songs. Furthermore, there were children's songs, lullabies, patriotic and religious songs. In this specification, artistic music only accounted for a small part of the repertoire. A low percentage of the respondents indicated also compositions (including improvisation) of the parents and music art pieces (romantic songs, chorales, operetta or opera arias). In the opinion of the respondents, the involvement of parents in amateur, semi-professional or professional practising of music had a significant influence on subsequent music practices of the children. The following persons were among the musically involved parents: loving music but not actively performing, insufficiently musically educated but involved in amateur practice, musically educated and involved in amateur practice, semi-professional musicians and professional musicians. However, the results indicate that in this respect the role of fathers was more

important than mothers. Music playing parents played the following musical instruments: guitar, keyboard, piano, Western concert flute, clarinet and popular percussion instruments (rattles, drum, tambourine, bongos, bells, etc.), as well as recorder. A significant phenomenon in the presented research was the declaration of children coming from music playing families to undertake music education at school or a music centre, or their high positive motivation to undertake musical activity in kindergarten and at school.

The presented research results and relevant findings indicate the need for informing parents about the essence of their role in the process of supporting children in undertaking musical activity. Some academic and art centres already organise special classes under the “Music academy of a toddler/preschooler”, “Philharmonic of a toddler” or “Musical classes for parents with children”. In the daily and subject oriented press, there are many publications about the role of music in the development of a child, addressed to guardians of children. The value of music playing at home is raised also by the organisers of music private schools “Casio”, “Yamaha” or “Suzuki”.

Conclusions. Family music playing is intended to support and promote group music playing and it serves not only as a path of musical education but also as the means necessary in building social bonds and culture dissemination. Music connects generations, is a perfect method for spending time as a family and inspiring fun. It also helps children to enter the world of sounds, and in the case of a child starting education at music school, the family provides support in dealing with difficulties, assists and positively motivates him/her to practise. Institutions popularising culture should look into the problem with a greater concern by raising the value of music playing at home, arranging this type of activity, initiating projects involving the stakeholders to reflectively look into the role of music in the development of a child.

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АНОТАЦІЯ

Кісель Мирослав, Колодзейський Мацей. Домашнє музикування – сім'я як середовище, що підтримує музичну діяльність людини.

У статті викладено теоретичні міркування щодо створення музики як елемента процесу виховання дитини засобами музики. Представлена основна інформація про музичне вираження дитини, а сім'я визначена як середовище музичної підтримки. Робота також включає звіт про результати дослідження з питань домашнього музикування, проведеного в Польщі, що свідчать про необхідність інформування батьків щодо сутності їхньої ролі у процесі підтримки дітей у музичній діяльності.

Ключові слова: домашнє музикування, родина, музична діяльність, дитина

РЕЗЮМЕ

Кісель Мирослав, Колодзейский Мацей. Домашнее музицирование – семья как среда, которая поддерживает музыкальную деятельность человека.

В статье изложены теоретические рассуждения о создании музыки как элемента процесса воспитания ребёнка средствами музыки. Представлена основная информация о музыкальном выражении ребенка, а семья определена как среда музыкальной поддержки. Работа также включает отчет о результатах исследования по вопросам домашнего музицирования, проведенного в Польше, свидетельствующие о необходимости информирования родителей о сущности их роли в процессе поддержки детей в музыкальной деятельности.

Ключевые слова: домашнее музицирование, семья, музыкальная деятельность, ребенок

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ПЕРЕДУМОВИ СТАНОВЛЕННЯ ТА РОЗВИТКУ ОСВІТИ З МЕДИЧНОЇ ІНФОРМАТИКИ

Мета статті – проаналізувати передумови розвитку освіти з медичної інформатики. У роботі використано історико-генетичний метод у поєднанні з методами теоретичного опрацювання наукових фактів. З'ясовано, що розвиток освіти з медичної інформатики відбувався під впливом низки факторів, умовно поділених на зовнішні (соціальні, організаційно-економічні, технічні) та внутрішні,