



Katarzyna Sadowska

Uniwersytet im. Adama Mickiewicza w Poznaniu

Review of the book by Marta Jadwiga Kędzia: 'Musical orientations among youth from 2nd-level secondary music schools' ('Orientacje muzyczne młodzieży z ogólnokształcących szkół muzycznych II stopnia'), Wydawnictwo Naukowe UAM, Poznań 2020, pp. 230

Katarzyna Sadowska, *Review of the book by Marta Jadwiga Kędzia: 'Musical orientations among youth from 2nd-level secondary music schools' ('Orientacje muzyczne młodzieży z ogólnokształcących szkół muzycznych II stopnia'), Wydawnictwo Naukowe UAM, Poznań 2020, pp. 230. Culture – Society – Education no. 1(19) 2021, Poznań 2021, pp. 243–246, Adam Mickiewicz University Press. ISSN 2300-0422. DOI 10.14746/kse.2021.19.16*

Marta Jadwiga Kędzia – doctor of social sciences in pedagogy, associate professor in the Educational Study of Language and Child Communication in the Faculty of Educational Studies at Adam Mickiewicz University in Poznań – was the first researcher in Poland to deal with the issue of musical orientations among young people attending secondary music schools at the 2nd level. It is worth stressing at the beginning that youth pedagogy and music education in its broad sense are regarded as complementary sub-disciplines in this publication. In the book, the author, a long-term practitioner, music education pedagogue in school with the rank of certified teacher, a medallist of the Commission of National Education and an experienced academic lecturer working at Adam Mickiewicz University, combines excellent methodological skills and techniques with a solid theoretical framework.

Formulating his opinion on the work in question, the editorial reviewer, Rev. Prof. Marian Nowak, Ph.D., stressed clearly that 'Marta Kędzia presents a very extensive range of issues in her book, which places the topics covered here in the social, ideological, ethical, economic, socio-cultural, medical and pedagogical context, and slightly less frequently in the religious context, at the same time, situating the issues under consideration not only in the context of current economic, social and cultural conditions, but also opening them up to the future and looking for their sources in the past'.¹

¹ From the editorial review by Rev. Prof. M. Nowak, Ph.D.

The publication consists of seven chapters, the first five of which constitute a solid theoretical basis for considerations contained in later chapters, which are already empirical.

Following Ulrich Michels, the author stresses in the introduction that music as a construct integrates two elements: the acoustic content and the spiritual idea. This results in 'interpretative complexity with regard to the impacts music has on individual functioning,' and this observation becomes the aim of the narrative undertaken by the author, which is 'to specify musical orientations among youth from 2nd-level secondary music schools.' Accepting the definition of life orientation presented by Magdalena Piorunek in the study 'Planning the educational and professional future in the adolescence period', Marta Kędzia assumes that musical orientation constitutes a '...specific type of life orientation understood as self-reflection and a picture of one's professional career on the basis of knowledge gained in the course of education, the level of perception, musical sensitivity, musical interests and real and/or planned activities.'

In the first chapter, which is theoretical in nature, the author considers diverse conceptions defining music in the field of music theory and musical practice and in the context of social sciences and humanities. Assuming the viewpoint of Carl Dahlhaus and Hans Heinrich Eggebrecht, M. Kędzia expresses an opinion that the definition of music fits into various contexts. Following Antoni Stańczyk's thought, the author argues that 'music is not only an acoustic phenomenon, but a complex creative process that arises on the basis of basic human personality and at a further stage, with the participation of knowledge and talent, becomes the skill of giving a form to the idea conceived in the mind.'

In the first chapter, Kędzia elaborates basic musical concepts, describes its parts, presents the grounds for music theory that she considers to be significant and synthetically depicts the development of this ephemeral art that is relatively difficult to perceive throughout history.

In the second chapter, the reader is introduced to the pedagogical contexts of music, assuming that musical pedagogy is a sub-discipline of pedagogy. M. Kędzia provides an extended description of the goals, tasks and functions of musical pedagogy in the professional music education process in secondary music schools, paying special attention to general aims and professional aims and also describing diverse typologies of the aims of music education depending on theoretical approaches. Next, she describes procedures for the pursuit of educational aims and refers to the issue of musical aptitudes.

In the next part of the publication, Kędzia makes an attempt to present the characteristics of the concept of musical orientation, showing both its complexity and diverse conditions. One of the starting points for Marta Kędzia's reflections is a study by Agnieszka Cybal-Michalska on the identity of young people around the world and pro-European orientations among young people. Kędzia also refers to the achievements of Elżbieta Turska, Magdalena Piorunek, Izabella Gałuszka, Anna Dąbrowska, Bożena Kanclerz and others. In discussing the musical orientation formation process, the author states: 'A look at musical orientations in the context of their formation is an important point in the discourse on musical orientations in general. Referring to social space as the place in which they develop, the above narrative shows the concept in a broader perspective and may also contribute to research on interactions occurring between the construct of musical orientation and factors influencing its development.'

A particularly valuable chapter in the publication is the fourth chapter, in which Kędzia makes a successful attempt to describe the musical education system in Poland, with particular regard to education in 2nd-level secondary music schools. After preliminary reflections on the

essence of the process, Marta Kędzia reveals its structure (presenting the issue under consideration, among others, in the light of its legal basis).

The final theoretical chapter refers directly to the psychosocial characteristics of the adolescence period and successfully synthesises the most important developmental theories of the adolescence period. Moreover, it contains a pertinent analysis of the adolescence period in the context of most important developmental tasks of young people. In addition, the author analyses the development of a teenager in the context of musical education in theoretical approaches (e.g. Jadwiga Uchyla-Zroski, Maria Manturzevska and Barbara Kamińska, Krzysztof Basiński and Adam Sadowski, Barbara Wojtarowicz-Janusz, Elżbieta Galińska, Magdalena Ciołek-Żebrowska, Agnieszka Machnowska and Maria Przychodzińska).

The methodological assumptions of the study are presented in the sixth chapter, in which the author profoundly analyses the subject-matter and aims of her study. The primary aim assumed by Marta Kędzia is to describe the musical orientations among the group of young people covered by her study. The author derives a number of specific aims from this general aim. In the next stage, the researcher formulates research problems and hypotheses and selects appropriate variables and indicators, demonstrating the required methodological skills and techniques. Then she presents research methods, tools and techniques. She chooses the diagnostic survey method and decides to use the survey questionnaire technique in the polling process. Kędzia distinguishes a number of tools among those she regards as effective, including the survey questionnaire based on the proposal of Agnieszka Cybal-Michalska and Agata Cudowska. In order to analyse musical perception, Marta Kędzia chooses the 1st part of the test of Orientation in the History and Achievements of Music Culture by Barbara Kamińska. Then she states: 'for the exploration of the level of theoretical knowledge of youth, a sheet of a set of tasks in the selected general music subject was used'. These tasks were prepared by teachers appointed by Jolanta Bedner, Head of the 4th Department of Pedagogical Supervision of the Artistic Education Centre (in January 2017). Moreover, the author used Gosling's and Rentfrow's Short Test of Music Preferences adapted by Rafał Lewandowski, the Test of Musical Rehearsals and Edwin E. Gordon's Musical Aptitude Profile Test. It is therefore important to note the wide range of research tools used by Marta Kędzia and her exceptional carefulness in their selection.

Describing the successive stages of the work, Kędzia stresses that it was '(...) conducted in June and October 2018 in Toruń, Poznań, Wrocław, Gdańsk and Łódź in 2nd-level secondary music schools'. The author's study included a total of 151 pupils.

The last chapter offers a detailed quantitative and qualitative analysis of the research findings with a very good "theoretical" background. The author's assumptions 'concerning the differentiation of elements of musical orientations among youth' were verified by her. In this way, the aim assumed by Kędzia was fully achieved.

The author argues that there is no homogeneous way in which musical orientations among the respondents covered by the study could be perceived. However, she thinks that certain characteristics can be indicated irrespective of this statement. The author stresses that: 'The young people covered by the study usually specialise in playing an instrument; most of them have professional music traditions in their families and parents who graduated from studies and achieve very good school results. The satisfaction of respondents with the spheres surrounding them directly – their private family, school and residential space, friends, everything that concerns their own Self – translates to a large extent into feeling the joy of life, an optimistic view of the future and the conviction of being surrounded by close friends and relatives.' It also transpires

that the young people covered by the study 'refer to the symbolic definition of their role in society and family and perceive themselves from the perspective of their "future profession", most often a professional musician...'

The pupils analysed by the author have a high level of musical perception; the vast majority of respondents want to continue their music education at universities and other schools of higher education, and their attitude is characterised by consistency and high motivation.

In the summary of this review, it is worth mentioning that Maria Jadwiga Kędzia's curriculum vitae is similar to the one she "captured" among her respondents. Moreover, because of her particular musical sensitivity and unusual consistency, carefulness and motivation, Marta Kędzia presented the musical orientations among youth from 2nd-level general music schools in an original manner using a multi-aspect analysis.

It is, therefore, difficult to disagree with Rev. Prof. Marian Nowak, Ph.D. that 'the book will be successfully counted among the best publications issued in 2020', both as a publication bridging general pedagogy and music pedagogy and as a study filling 'a noticeable gap that has existed in the literature of the subject so far'².

² Ibidem.