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Music as a Difficult but Necessary Element in the Process of Remote Education in Times of a Pandemic

*Muzyka jako trudny ale niezbędny element w procesie zdalnej edukacji
w czasach pandemii*

Abstract: Music affects many areas of human life, but as an “invisible being”, it is not conducive to remote education. However, due to the multidimensional perception and understanding of music, it becomes a kind of “safety valve” in the difficult reality of pandemic isolation. The article deals with the subject of multi-context understanding and definition of music, and presents the observations resulting from the above narrative about the child’s meetings with music planned by the teacher. The time of the pandemic set a new challenge for music teachers and made them reflect on the purpose of music education in this difficult time. Therefore, an individual approach and understanding of the child’s needs becomes important, especially in conditions of global isolation. Hence, the aim of the article is to draw attention to the broadly understood musicalisation of a child, which is of particular importance in the period of educational and social isolation.

Keywords: music; remote education; music education

Abstrakt: Muzyka wpływa na wiele dziedzin życia człowieka, ale jako „byt niewidzialny” nie sprzyja edukacji zdalnej. Ze względu na wielowymiarowe postrzeganie i rozumienie muzyki staje się ona jednak swoistym „wentylem bezpieczeństwa” w trudnej rzeczywistości pandemicznej izolacji. W artykule podjęto tematykę wielokontekstowego rozumienia i określania muzyki oraz wskazano na wynikające z tej narracji spostrzeżenia na temat planowanych przez nauczyciela spotkań dziecka z muzyką. Czas pandemii postawił przed nauczycielami muzyki nowe wyzwanie i skłonił ich do refleksji nad celem edukacji muzycznej w tym trudnym czasie. Ważne stało się indywidualne podejście i zrozumienie potrzeb dziecka, zwłaszcza w warunkach ogólnoswiatowej izolacji. Stąd celem artykułu jest zwrócenie uwagi na szeroko rozumiane umuzykalnianie dziecka, co nabiera szczególnego znaczenia w okresie edukacyjnego i społecznego odosobnienia.

Słowa kluczowe: muzyka; zdalna edukacja; edukacja muzyczna

INTRODUCTION

The pandemic is just one of the most painful tragedies that has engulfed the world in recent years. The spring of 2022 began with the slaughter of civilians in Ukraine by Russian troops. Children who are currently attending the lowest grades of the Polish elementary school are therefore witnesses of traumatic experiences, the end of which is not in sight at the moment. Modern students of early childhood education themselves, not without fear, undergo COVID-19 infection, their participation becomes the observation of hospitalization of their close grandparents, parents, other family members and friends, they often face the death of these people. Additionally, young students learn an unusual lesson in history, brotherhood, difficult (because bilingual) friendship standing in school pairs with Ukrainian children. The situation of young people who are growing up in such a time rich in crises requires a special in-depth reflection, emotional support, and special care for harmonious socialization. The pandemic itself has severely changed their potential lives, and what will happen next? We can only look to the future with hope.

As Nożyński and Okólski state: “The pandemic, and most of all the limitations related to it, have introduced obvious changes in the functioning of many areas of life, including those related to culture” (2021, p. 64). The authors note that “under threat” culture is perhaps not a priority, “nevertheless, after some time its lack begins to bother you” (p. 64).

A man, also young, needs art, especially in a situation of enslavement, and such a situation has become, in a way, a situation of forced, pandemic isolation. Such a situation of a kind of enslavement is also experienced by children fleeing the war, who – not asked about their opinion – were attacked by the aggressor in a cruel way. Art can be helpful sometimes, it allows you to stop in time and redirect your attention. Music, e.g. during the communist period “was not only a way of expressing oneself and one’s opinion, but also a form of rebellion against reality and an attempt to create an alternative version of the world” (Czajkowska, 2018, p. 16). Music, in difficult times, becomes a kind of “safety valve” for man, enables him to experience “cleansing”, and this happens, *inter alia*, because it has a strongly social dimension. According to Jabłońska, the social character of music is indicated by six premises:

First, music is an element of culture, and in particular – in a narrower sense – an element of symbolic culture. Thus, it is a carrier of specific meanings, transmitting content and mediating interpersonal communication. Secondly, music is a social relationship, because bonds are created around it, interactions are built, and a network of activities of social actors mutually oriented towards each other is created. Third, music is a form of social context closely related to specific normative rules and socially negotiated patterns of action. They are embedded in a given socio-cultural order, showing us how to behave in appropriate situations related to the creation, reproduction and reception of music. Fourth,

music is part of the social structure – it is both what structures society and something that is structured in the process of human activities oriented towards the art of sounds. Music is therefore both determined by the social structure and constitutes an element of its reproduction. Fifth, music is closely related to social change. It is involved in the inevitable process of dynamic socio-cultural changes occurring cyclically one after another. And sixth, music performs socially significant functions, ranging from communicative, identity and integration functions, through utility and ludic functions, and ending with an economic or political function. (2018, p. 114)

MAN'S CONSIDERATIONS ABOUT MUSIC – DEFINITIONAL APPROACHES

The multidimensional understanding of the concept of music prompts reflection on the elusiveness and diversity of understanding the construct itself. The definition of “music” evokes its meaning in the context of the art of the Muses, which is a synthesis of poetry, music and dance (Michels, 2008, p. 11). As Michels points out, “music combines two elements: acoustic material and spiritual ideas. They are not separate aspects, but constitute an integral musical whole” (2008, p. 11). Therefore, music functions not only as a phenomenon understood in terms of physics and relating to a set of acoustic waves, but above all as an inseparable element of human life, at every stage of it, both in the spiritual and emotional sphere, as well as at the level of scientific cognition and in the global context, discourse constituting the universal language of humanity. In the light of the above, music can be a topic and material for research on preferences, abilities, beliefs, desires or dreams of a person, a group of people or even the whole of humanity.

Considering music in the context of a definitional credo, one should refer to a variety of concepts that define music in many areas, both theoretical and practical as well as embracing the philosophical and psychological approach. The lack of literalness in the understanding of the term results from the multiplicity of fields of science that have issues related to music in their area of interest, for example, in terms of its principles, performance, therapeutic function or the sphere of aesthetic experience.

The *Dictionary of the Polish Language* provides several explanations of the term “music”. The first presents a theoretical concept, describes music as “a sequence of sounds sung or played on instruments, creating a compositional whole”. In the second one we find a practical reference, presenting music as the art of “arranging and performing such compositions” (www2). A similar approach to the term can be found in the *PWN Encyclopedia*, where music is defined as “art, the material of which are sounds perceived by people, produced by them with their voice and/or with the use of musical instruments” (www1). In the regulation of the Minister of Science and Higher Education of 20 September 2018 on the fields of science

and scientific disciplines as well as artistic disciplines, musical arts were classified in the field of arts (Rozporządzenie Ministra Nauki i Szkolnictwa Wyższego z 20 września 2018 r.).

An important voice in the discussion on the definition of “music” is its conceptual analysis relating to the constituent parts of the artifact’s construct, carried out by Żurowski. The author explains that

only man is capable of carrying out such a sequence of activities that will lead to the creation of something that can be called music (...). Music (and other arts) is therefore a (specific, because non-material) artifact and should be defined in a way analogous to the way typical (or material) artifacts are defined. These definitions usually include the following components: a component that realizes that the defined object is man-made; the purpose of the object and the features of its appearance are marked (it is mainly about determining which of the features from the group are important for distinguishing two objects similar in appearance and/or purpose). (2008, pp. 20–21)

Reflecting on the existence of music “simply”, German musicologists Carl Dahlhaus and Hans Heinrich Eggebrecht raised issues related to the problem of terminology and the historical context of the issue. Dahlhaus states that “the problem of whether there is music »simply« – music in the singular – cannot be precisely formulated, or at least not in a way that would be expected to solve it” (1992, p. 17), Eggebrecht, on the other hand, recognizes that

it can be said (I even think it should be) that when faced with the question of what music is simply, recognizing this “simply” as a problem by putting it in quotation marks only comes to the mind of a historian. He is fully aware that this question cannot be answered without assumptions, non-historical answers, and if someone were convinced that he had found the only correct definition, a historian, by making him aware of its place, would show the illusory nature of this claim. (1992, p. 30)

Music, as a field of art, remains in the sphere of theoretical considerations concerning the problem of the concept of art itself. After analyzing the historical and theoretical definition of “art”, Tatarkiewicz presents the following conclusion: “The definition of art must take into account both its tendency and action; and both the intention and the action may be one way or the other. (...) art is the reproduction of things or the construction of forms, or the expression of experiences – if the product of this reproduction, construction, expression is capable of delighting or touching or shaking” (2006, p. 52). It is “a reconstruction of things, or a construction of forms, or an expression of experiences, but only such a reconstruction, such a construction, such an expression that they are capable of delighting, or touching, or shaking” (p. 52).

Music is identical with a piece, with a work subject to certain rules, but also with composing and presenting it through forms of musical activity such as sing-

ing and playing instruments. A similar approach, especially taking into account the theoretical context, is adopted by Wesołowski, who explains that music is a sum of sounds, and “for each musical work – be it a small piano piece or a symphony requiring a large number of performers – it consists of a number of the following musical elements: 1) rhythm, 2) meter, 3) tempo, 4) melody, 5) harmony, 6) dynamics, 7) agogics, 8) articulation, 9) phrasing, 10) tone colours, 11) formal structure” (1986, p. 166). The perception of music also requires a compositional perspective that binds together many factors that also concern the composer himself. Such an approach can be found in Stańczyk, who departs from the understanding of music in the context of its sound material and emphasizes that “music is not a purely acoustic phenomenon, but a complicated creative process that arises on the basis of the basic personality of a person, and at a later stage – with the participation of knowledge and talent – becomes the ability to give form to an idea conceived in the mind. The work is, in a sense, an expression of experiences and feelings taking place on the basis of the psyche” (2004–2005, p. 90).

Considerations on the theoretical definition of “music” are also enriched by concepts relating to the sphere of aesthetic experience, emotions and the spiritual element. Music, apart from the musical notation of the work, has no real shape, it is perceived by a human with the sense of hearing when it is performed. Ingarden deals with this problem by considering how the work of art itself exists. “Does it exist like real objects or something else? (...) whether it is a certain suitably shaped physical object, or something that merely builds up on the foundation of a certain physical object as a completely new creation, developed by the creative activity of the artist” (1970a, p. 266). In further deliberations, Ingarden emphasizes the importance of the so-called perceptor for a work of art, which, according to the author, makes it more concrete, participates in its reception, and fills in the gaps where it is undefined (p. 266). Ingarden lists two possible “different types of ways of perceiving the work of art: either it is carried out in an aesthetic form and in the development of an aesthetic experience, or it is fulfilled in any non-aesthetic attitude, e.g. scientific-research or purely consumption, in the pursuit of obtaining the greatest possible pleasure from communing with the artwork (...)” (p. 268).

The issues of aesthetic experience, in the conceptual and theoretical context, have been studied by thinkers and philosophers since ancient times. The complexity of this phenomenon and its subjective nature have given rise to theories over the centuries, which have often differed significantly, sometimes leading to wrong conclusions (Tatarkiewicz, 2006). The history of the concept and form of aesthetic experience is presented by Tatarkiewicz, who conducts an in-depth historical analysis of the most important theories related to the reception of art. Tatarkiewicz points out that the definition of “aesthetic experience” appeared in the writings of Aristotle and Thomas Aquinas, while Plato focused rather on the theory, condi-

tions that should be met in order for a man to experience an aesthetic experience. In the Enlightenment, it was assumed that an aesthetic experience is an experience of beauty, while Immanuel Kant dealt with both definition and theory. “Nineteenth- and early twentieth-century esthetics, hedonists, illusionists and empaths, sought to explain phenomena rather than to define them” (2006, p. 398). Pluralistic views on aesthetic experience can be found in Ingarden who finds them fully developed through successive phases. The first of them, “initial emotion”, moves and evokes emotion. In the second phase, “the aesthetic experience takes on (...) a certain anxiety, it becomes an insistent search for qualities capable of supplementing the quality that moves us” (1970b, p. 99), until it reaches the third phase, “the emotional communion of the experiencing subject with the objects presented in the subject aesthetic (...)” (p. 100). In the last stage, the experience calms down, becomes contemplation, it is the time of “neutral” experiences (p. 100).

Music reaches the listener through sounds – the language of the musician. The sounds are arranged in a logical whole and emitted through a human voice or an instrument. Over the centuries, the language describing music has developed concepts that define, among other things, its types, the performance apparatus, and relate to a musical work, its form, elements, and notation. However, it is not the only language that characterizes musical phenomena. Music coexists with other fields of science and art, such as, for example, pedagogy, psychology, sociology, philosophy, health sciences and history. Through their conceptual system, music functions in new areas, is defined depending on the point of view of the science with which it coexists, and thus becomes in some respects even closer and more explainable.

There are strong connections between music and psychology, especially in the area of such issues as talents, musical abilities, human musical development, music perception and related emotional reactions. The perception of a musical work is not always easy for the recipient, because perception takes place only through listening, and its process takes place in the sphere of individual experiences for each recipient. Listening requires a certain focus, attention to one sense. Jordan-Szymańska explains that

the perception of music lies at the intersection of two scientific domains: music theory and psychology. From both of them, the science of perception of music draws inspiration for its research and theoretical models for its generalizations. Psychology provides information about man, his psyche and behaviour, music theory – about music as such: the shapes and forms it takes, and the ways of analyzing and interpreting musical works. (1990, p. 117)

The psychology of music, considering the subjective aspect, takes into account emotional reactions in its research. Kantor-Martynuska deals with the issue of emotional reactions to music in the context of utilitarian and aesthetic emotions.

The author concludes that affective phenomena arising from the reception of music should be considered in many aspects. He also points out that “when dealing with the issue of emotional reactions to music, we should refer closer to the general knowledge about emotions, take into account the individual characteristics of the listener as well as the situational and functional context of the emergence of emotional reactions to music” (2015, p. 58).

Music exists not only in relation to a single recipient, but also in a social context, becoming the subject of interest of science dealing with “the study of human groups and societies, as well as the interactions that occur between social actors” (Moja Socjologia, 2014). As Socha explains, “the sociology of music is a field that uses sociological theories and methods of social research to explain music-related phenomena” (2012, p. 2). The author argues that the first goal of the sociology of music should be to get to know the creators, performers and recipients as well as the relationships between these three groups. The author presents an interesting approach to the field itself, referring to the dichotomous division of the functions of music sociology – scientific (theoretical) and non-scientific (practical). In the scientific function, “the point is to pay attention to the importance of the fact that music is not only a sonic abstraction, but a product of cooperation of individuals who, in their intentions, are directed at other individuals or groups of individuals” (2012, p. 3). The practical function manifests itself, in general, in creating a space for social discussions about music (p. 3).

Works on the philosophy of music often analyze the meaning of the concept itself, its dimension in a general, universal sense. In deliberations on music and philosophy, as Gołaszewska emphasizes, we can introduce double meanings of two fields – the philosophy of music and the music of philosophy.

At first glance, the “music of philosophy” may seem to be a transgression of intellectual decency, or at least a typographical error or an oversight of a proofreader. Probably it is precisely this surprise during a breakneck test of essentiality, concerning a certain hardly discernible, yet important shift of names and meanings: about philosophy in the light of aesthetics, distinguished from classic approaches and well-proven mental lines. (2005, p. 5)

An interesting example of philosophical deliberations on music are the inquiries of Jabłoński. The author, referring to the concept of truth “in the world of art”, focuses his thoughts on music, and more specifically on a piece of music. Jabłoński comes to the conclusion that “the truth” or “truthfulness” of an artistic work constitutes its cognitive value, compressed with the realization of the aesthetic dimension (the constitution of aesthetic value). If so, the most effective term for describing this dynamic epistemological situation is “interpretation” (1998, p. 142).

At this point, it is also worth referring to the view of music in the exploratory context. Considering the research on music in relation to creativity as an

individual experience, history and social system characterizes, according to Żerawska-Kominek, ethnomusicology. The author draws attention to the above integration, which “will contribute to closing the gulf that divides musicology and ethnomusicology today. We can understand all music through reflection on its history in society and the people who experience it” (1995, p. 336).

Music, combining with other disciplines, participates in the processes of their scientific research, is perceived in many dimensions as an essential element of learning about new areas related to human life. Szczyrba-Poroszewska emphasizes:

For centuries, music has been considered an important component of human education, incl. others because of its cognitive potential. It is determined by its complexity (analogous to the construction of language) and the way in which a person perceives it, learns it, and influences it. These issues are important not only for cognitive science, but also for pre-school, early school and music education. (2016, p. 103)

ELEMENTS OF MUSIC AND THEIR EPHEMERAL DIMENSION

An elementary issue for the perception of music, i.e. a particularly complex process “is the ability to perceive sound and the ability to process it” (Nożyński, 2017, p. 63) As Nożyński points out:

Sensory perception (sensory perception) provides material for cognition that arises as a result of inclusion of thinking. Perception is the basis for the understanding of various relationships, the creation of concepts and patterns, it is the basic link of cognitive processes, so the ability to process musical information is of paramount importance. How the listeners react (in the process of perception, cognitive and emotional activities are combined) and why a given phenomenon takes place – is the motive for research in many disciplines related to the phenomenon of sound. (pp. 63–64)

A musical work takes place in time, it has no archetype in nature, it is a typically human creation. A musical work is also a carrier of the elements that make up its final shape. The components of a musical work, selected depending on the creator's intention, together constitute a single organism, a product of artistic work, either in the form of a sheet music, or, what is its final destination, in the form of a sound impression. The description of the regularities of the elements of a musical work is dealt with in the theory of music, understood in this context by Lissa as “a practical theory of musical craft” (1970).

Sound is the basic material that makes up music. In this context, Sikorski emphasizes that “in general, it is an acoustic phenomenon that arises as a result of vibrations of an elastic body” (2003, p. 13). Sounds, arranging themselves into larger or smaller wholes, subject to specific rules, constitute the material of music

and, at the same time, its basic elements. Lasocki, listing the elements of music, divides them into three groups: “first: rhythm, melody, harmony, then dynamics, agogics, timbre, and finally the formal structure (form) and performance. They complement each other, influencing each other, create musical works” (2009 p. 7). Sikorski, emphasizing the complexity of a musical work, lists “the following elements: rhythm and time signature, melody, harmony, timbre, dynamics, agogics and formal structure” (2003, p. 13).

MUSIC EDUCATION IN THE AGE OF A PANDEMIC

Music, as already mentioned, affects many areas of human life, has a social character, can change or shape behaviour, influence emotions, and contribute to comprehensive and harmonious development. Music, although marginalized in general education for years, is included in the subsequent core curricula of general education, because it is difficult to recognize that it is not needed by young people in the process of their growing up. However, music is an area that requires many specialist competences from the teacher. The multidimensionality of music, as well as the specificity of the musical language and the fact that music is an invisible being, do not favour remote music education. While many areas of education can be presented visually and supported with words during an online meeting, music cannot be perceived with the eye, which in the era of the now dominant “ococentric” culture becomes a big problem. However, music in the age of a pandemic cannot be abandoned, as it has a chance to respond even more to the needs of a child lost in the worldly range of traumas.

During the pandemic, early childhood education teachers had to answer the following questions: What functions should education through art perform in the difficult time of isolation for a child? How to show a child music as the one that “softens the morals”? How to implement all forms of musical activity: singing, playing instruments, movement with music, creating music and its perception? Does the core curriculum, implemented in the form of “tasks sent”, provide an exhaustive answer to the questions posed in this way? Is a workbook in which the child carries out tasks in the field of music theory, which is so difficult to explain during remote lessons, a good educational tool?

In the context of the child’s meetings with music, especially in the era of isolation, the teacher needs special reflection on the dissemination of musical works and the transfer of general knowledge about culture. It is worth emphasizing here that “drawing along the traces” of the rhythmic value or matching the name of the instrument with its photo will not encourage a child to musical activity, will not support children’s emotional, cognitive and motor development, will not re-

spond to the need for contact with the outside world, will not create conditions until reaching the state of “catharsis”. It will also not meet one of the basic goals of remote education – responses to the individual needs of each student, strongly varied in the times of the pandemic.

Under the broad concept of distance learning, also in the field of music education, the following issues should be in the first place: human contact with another person, i.e. the teacher with the child, effective communication and accompanying support. The work of a teacher in the era of the plague of the 21st century should be focused on the current needs of the student and support in a difficult, uncertain time.

Music is a complex phenomenon, however, “dressed” in an appropriate narrative and selected in accordance with the child’s developmental criteria, it can fulfill a therapeutic function. In times of crisis, it is necessary to reflect on the legitimacy of using exercises in the field of writing notes, clapping rhythmic phrases, and achieving technical perfection in the course of vocal or instrumental performance. In the context of the global plague, the repeated repetition of exercises on the flute or the violin does not seem to be the most important task for children, nor does it seem to be the memorization of the names of musical instruments. Musical performance, if a remote production of such is possible at all, should be focused on the child’s achievement of satisfaction, psychological well-being, and the joy of making music. In the era of a pandemic, the main goal of music education in general primary school should therefore be to enable children to experience valuable aesthetic experiences and to create conditions for experiencing the joy of contact with a musical work. The period of the pandemic favours the use of technological solutions, so an attempt can be made to integrate technology with music.

When planning the process of music education in grades 1–3 of primary school in the period of remote education, attention should be paid to the features of musical development of early school children. What seems important from the point of view of pedagogical design, mature childhood, i.e. the period from 6–7 to 10–12 years of age, is associated with independence from parents, greater independence, as well as learning and development of a sense of competence (Brzezińska et al., 2015, pp. 164–165). Music in this development period is already becoming a subject of interest.

As it is commonly known, music education in general education schools includes music lessons which, within grades 1–3, are included in the system of integrated early school education. In the context of general music education, we should rather talk about musicalising, developing creative activity through broadly understood play or simply “communing with” music, and not its recording or theoretical knowledge written in a textbook, not supported by a musical example. The intention of music classes is to introduce children to understanding music,

not to search for a musical genius in them or to direct them through music classes to the profession of a professional musician, hence musical performance, which in the process of remote education in a class group, can be left in the background (Wolińska, 2017). If you sing, it is not necessarily perfect, if you play, it is not necessarily a wind instrument. The role of an adult in the period of early childhood education is to support the child's creative aspirations, stimulate his creativity, help and take care of enriching life experiences (Kisiel, Dubrovina, 2019). Music in isolation should respond to these assumptions more than ever before.

Against the background of the above considerations, a specific fragment of the pedagogical reality is created, the definition of which is an important thread in the discourse on the musical activity of a child in late childhood, a child undergoing musical education in grades 1–3 of primary school, especially in the context of activities assuming no direct contact with the teacher and peers.

Invitation to the world of sounds in the age of a pandemic should allow the child to focus on their own emotions, allow them to express these emotions in any form (verbal, plastic or physical), relax and feel satisfaction with their own activity. The educational goal of music education in the times of COVID-19 may also become the strengthening of interpersonal bonds, which are at risk of disappearing during isolation. Therefore, it becomes important to shape a sense of bond with other participants of the classes, strengthening the awareness of being part of a larger school community, even if it is only contact with the teacher.

When planning music education in grades 1–3 in the age of a pandemic, one should focus on the empowerment of the child, i.e. to recognize well the target group of music education, their age, perceptual abilities and interests. Observing the students, during “meetings” with music during the so-called video lessons, it is possible to try to interest students in cultural products, basing activities on the perception of music combined with conversation.

Remote meetings with music do not only assume this form of contact. Another proposal for innovative solutions is the preparation by the teacher, i.e. recording of short, 15-minute-long films, containing, for example, suggestions for musical games. In the era of a pandemic, even more than before its outbreak, verbal communication with the child is very important, i.e. the form in which we address children. Commands devoid of personal character, complex tasks or the use of the imperative mood without the soothing (by the way, very important in interpersonal relations) word “please” discourage not only students but also parents. It seems that sometimes even a short e-mail or a text message with a proposal of a game or a piece of music would be enough, but personalized, directed to a specific child, to his abilities and interests.

CONCLUSIONS

Art as a social phenomenon is conditioned by social processes, serves them, and therefore also plays an important role in educating society. Currently, upbringing in society is severely disrupted by the pandemic, which often prevents contact with other people. It is important to teach a child social skills through contact with art, because it shapes moral attitudes, influences better communication between people, shows models of a better life and gives a contribution to initiate own creativity and seek inspiration for internal development. We are beginning to pay close attention to artistic activity, especially of children and adolescents, because it is the result of personal expressive needs, typical of all people, not only artistically gifted individuals. (Bachowska, 2021, p. 52)

Music is to serve the child, but it is not meant to be a training assuming multiple repetition of patterns, soundless solving of musical rebuses. Music is to help a child survive in isolation, it is to make children want to exchange views about it, that they will “live” not only with the ugliness of COVID-19 everyday life, but with the “beauty” of the discovered musical world.

The functions of music related to sensitization to art, musicalising and its therapeutic effect acquire a new meaning in the period of educational and social isolation. The author, conducting music lessons in early childhood education, both before and during the pandemic, notices that contact with music via the Internet certainly does not allow the use of all forms of musical activity during classes, but this does not mean resigning from classes supporting musical competences, which, when conducted, are a source of joy for the child, provide knowledge, support the development of their skills, enable them to feel satisfaction in their own activity, and finally “soften the habits” in the highly unstable period of crises of the 21st century. It is also important to undertake research on the broadly understood function of music in times of isolation caused by a pandemic, and to conduct discourses on music as a difficult but necessary entity in the process of remote education.

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