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THE YOUNG'S PERCEPTION COMPETENCE IN TERMS OF ART MUSIC VERSUS THE AGE OF THE STUDY PARTICIPANTS. REFLECTIONS ON MUSIC EDUCATION*

Introduction: The young's perception competence in the area of art music and age as its predictor are rarely studied. The related results may contribute to multifaceted measures, particularly necessary reforms in the universal music education system. Since school remains to be the only venue in which this music genre competence is shaped in the systemic and multi-staged manner.
Research Aim: The study has aimed at assessing the level of the young's music perception competence shaped in adolescence and young adulthood as far as art music is concerned. The crucial intention has also been to define the relationship with selected conditionalities, out won which age has been singled out to verify whether it is a variable that is statistically significant in terms of the correlation with the competence.
Method: Quantitative strategy and test method have been applied to the study.
Results: The age of the study participants has been indicated to be statistically significant for the ultimate results of the test and its respective parts – identification of style periods in music, a composer's style, instruments and voices as well as the knowledge on the music literature. Young adults have scored higher.
Conclusions: The study participants have shown substantial deficits to the extent of the auditory identification of essential aspects of art music. The competence level at issue has been assesses be low. Age has turned out to be statistically significant in terms of the correlation with the test results, accounting for a higher score in the case of the older age group. The study indicates that the universal music education requires transformation.

Keywords: the young's perception competence, art music, music education, age

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INTRODUCTION

The ongoing civilisational and cultural transformation, including the ubiquitous mass culture, causes the need for the contact with diversified art domains to progressively vanish. It happens so notwithstanding the endeavour undertaken by the educational and cultural institutions. The majority of the young do not currently read books, rarely contemplate art and architectural masterpieces, do not listen to classical music, either, regarding it as boring and hardly popular (see Bonna, 2009). Given the significant decline in the music culture of our society and alarming claims that music education is one of the most neglected fields of education, one needs to be aware that both accomplishments and failures in the domain of music culture may be traced in the aforementioned transformations, especially in the effects of the scientific-technical revolution that started in the 1940s. It bears noting that the consequences of the civilisation progress impact upon education to a great extent, influence priorities change in the personal life of an individual and a society as a whole (Szubertowska, 2020).

An identity crisis of music education in Poland, that is based on the so-called Polish concept of music education developed in the 1970s, currently draws attention. Unfortunately, new inspiring and explicit thoughts or concepts have not appeared in this education, yet. Within the existing school practice, multiplicity of content and its superficial delivery prevail, which causes students to lose skills and knowledge that have not been well reinforced instead of experiencing sensation, satisfaction, consideration, and impression. An important postulate is to base on the music of high artistic value. Although it is timeless and has been encompassed by the music education-related thinking process since the time of Plato and Aristotle, it fails to be delivered properly in the Polish school (Grusiewicz, 2019; 2020). Notwithstanding the significance of that postulate, within the ongoing debates on hardships that the music education goes through, there is this argument about the kind of music that should be included in the subject matter content. The fact that too few class hours are devoted to music lessons or irrelevant teaching curricula are highlighted, too (Szubertowska, 2020).

Facing numerous challenges, school still remains the venue in which music competence is shaped in the systemic and multi-staged manner as far as art music is concerned (see *Podstawa programowa kształcenia ogólnego dla szkoły podstawowej* [Eng.: *Core Curriculum for General Education at Primary School*], 2017). This is the school where many students have the chance to become familiar with the centuries-old accomplishments of the music culture for the first and hardly the only time over their lifetime.

Music of high artistic value, incorporating itself into the traditionally captured high culture, requires one to be consciously prepared to take part in it, therefore, to have the knowledge on the features of the style periods in music, composers, and their works. That knowledge does not have to be in excess of the content de-

livered at various stages of general education (Sojka, 2011). Here, however, there is one difficulty as although intensive educational exertions aim at classical music, it is still ranked among things of minor importance as far as the young's music preferences are concerned since popular music and its variations is invariably dominant within the young's community (see Kamińska, 2001; Szubertowska, 2003a; Colley, 2008; Kołodziejski, 2017; J.S. Begić and A. Begić, 2022). Although there are numerous reasons for that phenomenon, the essential ones include the young's innate inclination to listen to the teenage music as well as the openness to a variety of music styles, that vanishes with age (see LeBlanc et al., 1996).

Apart from school, essential preference and interest conditionalities, that impact upon the quality of music competence, include, *inter alia*, sociodemographic factors – sex and age as well as social ones – family background and peers, cultural institutions and media (see Kamińska, 2002; Pałosz 2009; Rentfrow et al., 2011; Szubertowska, 2013; Bartoszek and Danecki, 2020; Tayyebi et al., 2020). Age is one of the aforementioned impact factors. The results of studies are indicative of periods in the life of an individual, that are significant in terms of developing music attitudes (Rubin, Stipp, Krosnick and Alwin, after Pałosz, 2009). It is commonly known that the love for classical music prevails among the adults and older adults. However, it is hardly plausible to unanimously state whether it is the effect of having acquired them in their youth or maybe it is connected with the habit of listening to that music for years or with the changes occurring the older one gets, appearing at the verge of auditory sensitivity (Pałosz, 2009). The studies prove that art music preferences are the highest in the youngest grades, falling in the early adolescence to rise in adulthood again (LeBlanc et al., 1996). According to the studies, it is also plausible to state that although the majority of teenagers prefer popular styles, they may also be open to other genres, including classical music if they happen to be exposed to it (see Hash, 2002). Their level of knowledge, perception and interest in that music rises after the lessons have been enriched with interesting forms and presentation modes (Parkita, 2005).

Although the term "art music" may be considered to have a broader meaning (see Grusiewicz, 2020), in this paper it will refer to classical music with which students become familiar at school. Whereas the perception competence of the auditory identification of that music will encompass various skills (for instance, identification of a composer's style, voice, instruments), however, knowledge is an essential factor.

RESEARCH AIM AND QUESTION

The aim of the study has been to assess the level of the young's music competence as shaped (in adolescence and early adulthood) to the extent of art music, having

completed the stage of music education within the framework of the universal schooling. The relationship between the level of the said competence and the related selected conditionalities, including age, sex, attitudes to classical music as well as family, peers, school, cultural institutions, and media has also been studied. Given the broad extent of the thematic area under the study as well as the extensive empirical contribution, this paper focus on the thorough analysis of the results arising from one of the aforementioned variable – the age of the study group, that is rarely subject to assessment in terms of the determinant having an impact upon the competence level in the thematic area under consideration. The issue of music preferences in terms of art music and other genres is definitely more often explored. The following study problem has been formulated: What is the level of the young's music perception competence to the extent of art music and is the age of the study participants the variable that accounts for statistically significant correlations?

RESEARCH METHOD AND SAMPLE CHARACTERISTICS

For the purpose of implementing the study procedure, the quantitative strategy and test method have been applied (see Palka, 2006). The test sheet included tasks verifying the knowledge on the style periods in music, a composer's style, musical instruments, and voices and familiarity with music literature. In the majority of the tasks, the study group members could choose one out of multiple answers. The test that has been applied is the modified version of the first part of (*Percepcja*) *Test orientacji w dziejach i dorobku kultury muzycznej* by Barbara Kamińska. In the course of developing the test, the core curriculum was taken into account (see *Podstawa programowa wychowania przedszkolnego oraz kształcenia ogólnego w poszczególnych typach szkół* [Eng.: *Core Curriculum for Pre-school Education and General Education at Respective School Types*], 2008; 2012) and curricula that were effective in the period when the study group members were attending music lessons (see *Programy dopuszczone do użytku do starej podstawy programowej* [Eng.: *Curricula Approved for the Old Core Curriculum*]). The following persons have contributed to the test development and the process of gathering empirical data: Klara Fortuna, Karolina Mazurkiewicz, Aleksandra Ziętek, Agata Mądrowska and Patrycja Połomska, within the framework of the diploma's thesis seminar run by the author and the undertaker of the studies, who is involved in creating the tool and developing the further study procedure.

The test was undertaken by 484 individuals from all over Poland, who were divided into two groups. The first study group included 240 individuals aged 17–18 years old (adolescents). It comprised 69.20% of the general lyceum pupils and

30.80% of the technical secondary and vocational school pupils (overall). Whereas the second one – 244-member group of 23–24-year-olds (young adults) comprised 45.90% of students, 36.07% of persons studying and working and 18.03% of working individuals. The research was conducted in 2020. For the purpose of the study, the random sampling procedure was carried out.

STATISTICAL DATA ANALYSIS PROCEDURE

In the course of analysing the empirical dossier, the respective fractions were counted in terms of the quantity and percentage share in respect of the relevant variables measured by means of the nominal scale. It was crucial to analyse the factors (selected conditionalities) having a significant correlation with the results of the test verifying the music perception competence in terms of art music. For this purpose, the statistical analysis was conducted by means of the variance analysis, taking into account the factors such as Age, Sex, Attitude to Classical Music, Family, School, Peers, Media and Cultural Institutions within the complete statistical model. The further study procedure entailed the assessment of the correlations between the results of the respective test tasks and the age of the study group – the variable at issue under this study. The statistical significance of that relationship was assessed by means of the chi-square independence test.

RESULTS

The first step under the study was to analyse the statistically significant correlation between the major factors – age, sex, attitude to classical music as well as the impact of the family, peers, school, cultural institutions and media, and the overall test result (Table 1).

The multi-factor variance analysis has indicated the highly statistically significant "correlation between the three major factors and the test results but the statistical value F (42.56) proves that in the case of the age that correlation has been indicated to be the strongest. The variability of the results have been proven to be outsourced from the impact of School ($F = 9.52$) and Family ($F = 7.01$). The correlation between the test results and the sex, attitude to classical music, impact of peers, cultural institution, and media has not accounted for any statistical significance.

Table 1.
Major effects – classical music perception (overall results)

Factors	*DF*	*F*	*p*
Age	1	42.56	**<0.001**
Sex	1	2.60	0.107
Attitude to Classical Music	2	1.97	0.141
Family	3	7.01	**0.001**
School	3	9.52	**<0.001**
Peers	3	2.20	0.087
Media	3	0.27	0.845
Cultural Institutions	3	0.59	0.619

DF– the number of the days of freedom
F - statistical value *F*
p – probability
$p < 0.05$ – statistically significant difference
$p < 0.01$ – highly statistically significant difference

Source: Author's own study.

Within the framework of the first eight tasks of the test, the study participants were asked to indicate the music era or the music trend represented by a specific musical composition. The compositions originating from the Middle Ages, Renaissance, Baroque, Classicism, Romanticism, Impressionism, and the 20th Century served as the examples. The analyses have indicated that the second group representatives obtained statistically higher results for this part of the test ($p \leq 0.05$), scoring the mean number of points accounting for 23.13%, whereas the first group score accounted for 17.98%. Both groups best identified the music originating from the Middle Ages but the adolescents gave 30.42% of correct answers whereas the young adults – 43.44% (Table 2). *Gaude Mater Polonia* canticle served as the musical example for that task. Identification of the remaining periods was not so successful and the correct answer rate turned out to be substantially lower – it ranged from 3.75% to 21.67% for the younger age group, whereas it ranged from 13.11% to 31.15% for the older one. The age of the study participants has been statistically strongly correlated with the results to the extent of the identification of the music originating from the Middle Ages, Baroque, Impressionism, and the 20th Century in favour of the young adults. The largest difference between the groups in terms of the percentage share arose from the task aiming at identification of stylistic features of the aforementioned Medieval musical composition (13.02 p.p. [percentage points]).

Table 2.
Identification of style periods in music

Period	Age (%)		χ^2	$p\chi^2$
	17–18	23–24		
Middle Ages	30.42	43.44	8.808	**0.003**
Renaissance	12.92	15.98	0.919	0.337
Baroque	12.08	18.44	3.777	**0.050**
Classicism	15.83	15.16	0.041	0.838
Romanticism	20.83	25.41	1.424	0.232
Impressionism	21.67	31.15	5.590	**0.018**
20th Century	3.75	13.11	13.685	**<0.001**

$\chi 2$ – chi-square
$p\chi 2$ – probability arising from the chi-square test

Source: Author's own study.

The subsequent tasks of the test aimed at identification of the composers' style: Johann Sebastian Bach, Wacław of Szamotuły, Claude Debussy, Frédéric Chopin, Ludwig van Beethoven, Stanisław Moniuszko and Witold Lutosławski. The music composed by them is bespoken by the tones pertaining to the period in which they composed music as well as characteristic for each of the period representatives. The analysis of the data has indicated that the representatives of the second group coped with that part of the test better, obtaining the statistically higher score ($p \leq 0.05$), accounting for the correct answer rate at 32.07%, that stood at 26.61% for the first group. The range spread of correct answers has turned out to be considerable since it has ranged from 11.67% (Wacław of Szamotuły and Lutosławski) to 55.42% (Beethoven) for the adolescents whereas for the young adults it has ranged from 9.43% (Moniuszko) to 64.34% (Beethoven). Both groups best identified Beethoven's style by means of *Fur Elise* piano miniature, followed by Chopin's style (*Etiuda rewolucyjna c-moll*) and Czajkowski's style (*Dziadek do orzechów*). It bears noting that within each of the groups, Beethoven's style was identified correctly by more than a half of the study participants whereas the 23–24-year-olds also correctly identified Chopin's style.

Highly statistically significant and significant differences in favour of the young adults have been indicated by the task of identifying Chopin's style and Bach's style (10.77 p.p.), Debussy's style (10.41 p.p.) and Beethoven's style (8.92 p.p.).The adolescents obtained the statistically higher score only for the task of identifying Moniuszko's style (Table 3).

Table 3.
Identification of composer's style

Composer	Age (%)		χ^2	$p\,\chi^2$
	17–18	23–24		
Chopin	43.33	54.10	5.611	**0.017**
Czajkowski	40.00	48.36	3.428	0.064
Bach	18.33	29.10	7.740	**0.005**
Beethoven	55.42	64.34	4.015	**0.045**
Wacław of Szamotuły	11.67	15.16	1.272	0.259
Debussy	15.00	25.41	8.119	**0.004**
Moniuszko	17.50	9.43	6.783	**0.009**
Lutosławski	11.67	10.66	0.124	0.723

Source: Author's own study.

The subsequents tasks aimed at verifying the knowledge of selected musical compositions and names of their composers. The majority of those musical compositions belong to the canon of the world masterpieces. That part of the test not only required intuitive choices but also the factual knowledge of musical compositions and composers, however, the study participants did not have multiple-choice questions to choose from. The statistically higher score ($p \leq 0.05$) for both the knowledge of composer's names (30.74% of correct answers) and musical compositions (31.66% of correct answers) was again obtained by the group of 23–24-year olds. Amongst the younger individuals, the correct answer rate – as far as the composer was concerned – stood at 16.92%, whereas as far as the musical composition was concerned – 18.16%. The detailed study results (Table 4) have been indicative of high statistically significant correlation between the age of the study participants and seven out of eight answers referring to the identification of composers and the majority of answers referring to the name of the musical composition (in favour of the young adults). The largest difference was recorded for Vivaldi (23.57 p.p.) and his musical composition (23.62 p.p.). That particular composer turned out to be best identified by both groups.

Table 4.
Knowledge on musical literature

Composer	Age (%)		χ^2	$p\chi^2$	Musical composition	Age		χ^2	$p\chi^2$
	17–18	23–24				17–18	23–24		
Anonym	17.68	32.38	1.633	**<0.001**	*Bogurodzica*	34.25	57.38	22.278	**<0.001**

Chopin	12.71	23.36	7.718	**0.005**	*Preludium „deszczowe"*	4.97	8.20	1.699	0.192
Vivaldi	30.94	54.51	23.375	**<0.001**	*Four Seasons – Spring*	25.97	49.59	24.260	**<0.001**
Bach	20.99	38.11	14.284	**<0.001**	*Toccata con Fuga d-moll*	30.39	53.28	22.153	**<0.001**
Beethoven	18.23	35.25	14.920	**<0.001**	*Ode to Joy*	14.36	25.00	7.219	**0.007**
Mozart	11.60	21.72	7.399	**0.006**	*Eine kleine Nachtmusik*	9.94	14.34	1.842	0.174
Ravel	7.73	13.11	3.116	0.077	*Bolero*	9.39	15.57	3.524	0.060
Moniuszko	15.47	27.46	8.606	**0.003**	*Prząśniczka*	16.02	29.92	11.000	**<0.001**

Source: Author's own study.

Both groups of adolescents and young adults are concerning due to significantly lower results for Beethoven and Chopin within the context of the earlier fairly satisfactory identification of both composers' styles. That case must probably be related to a higher popularity of the musical compositions composed by those composers as presented earlier – the aforementioned *Fur Elisa miniature* and *Etiuda rewolucyjna c-moll.* The further scrutiny has indicated that both groups prove the poorest performance in terms of identifying Ravel and Mozart. The knowledge of the majority of the presented musical compositions has been assessed to be low, especially in respect of *Preludium Des-dur „deszczowe"* by Chopin, *Bolero* by Ravel and *Eine kleine Nachtmusik* serenade by Mozart that have accounted for the poor performance resulting from the lowest correct answer rate in. However, the group of 23–24-year-olds can prove better results approximating to around a half of correct answers that refer to such musical compositions as: *Bogurodzica* by an unknown composer, *Toccata con Fuga d-moll* by Bach and *Four Seasons – Spring* by Vivaldi, but the two first musical compositions turned out to be better known than their composers for both groups (Table 4). On the other hand, Chopin, Vivaldi, Mozart and Beethoven have turned out to be better identified than their musical compositions.

The final test tasks entailed the auditory identification of instruments and voices (Table 5 and 6). In this case, the age also has turned out to be significantly correlated with the level of perception competence of the study participants ($p \leq 0.05$). The second group scored higher, again. The mean score in terms of the identification of musical instruments has been fairly high to stand at 71.31% and 62.86% for the other group. In the case of five of out of seven tasks, the 23–24-year-olds scored higher and the differences between the groups have turned out to be highly significant. Both groups best identified the sound of a piano and a trumpet. Amongst the older study participants, over 70% of the correct answers were given for a violin and

cello, too. The largest difference between the groups (13.97 p.p.) has been accounted for by the identification of the sound of a clarinet.

Table 5.
Identification of musical instruments

Instrument	Age (%)		χ^2	$p\chi^2$
	17–18	23–24		
Piano	70.42	80.33	6.410	**0.011**
Guitar	61.25	60.66	0.180	0.893
Clarinet	48.33	62.30	9.544	**0.002**
Violin	66.67	76.23	5.428	**0.019**
Cello	62.08	73.36	7.044	**0.008**
Trumpet	70.00	79.10	5.284	**0.021**
Flute	61.25	67.21	1.873	0.171

Source: Author's own study.

Analysing the data referring to the skill of identifying voices, it has been concluded that the statistically higher results for this part of the test ($p \leq 0.01$) were obtained by the second group, again, accounting for the mean score at 46.58%, whereas the first group proved the means score at 27.43%. The age has turned out to be correlated with all the tasks at issue (Table 6). Amongst the 23–24-year olds, over a half of correct answers were given in respect of the identification of soprano, tenor, baritone, and bass.

Table 6.
Identification of voices

Voice	Age (%)		χ^2	$p\chi^2$
	17–18	23–24		
Soprano	26.25	54.51	40.094	**<0.001**
Mezzo-soprano	13.75	30.74	20.142	**<0.001**
Alt	18.75	32.79	12.444	**<0.001**
Tenor	36.67	53.28	13.488	**<0.001**
Baritone	31.25	51.64	20.714	**<0.001**
Bas	37.92	56.56	16.865	**<0.001**

Source: Author's own study.

In the younger age group, the skill of identifying voices has been shaped at a low level, and the correct answer rate ranged from 13.75% (mezzo-soprano) to

37.92% (bas). The largest difference between the groups in terms of the percentage share is accounted for by soprano (28.26 p.p.) and baritone (20.39 p.p.).

Given the overall test correct answer rate, the statistically higher results ($p \leq 0.05$) were obtained by the young adults and in terms of the percentage share the mean score of this group stood at 38.55% and as low as at 24.48% in the case of the other group.

DISCUSSION

The level of the young's music perception competence in terms of art music must be regarded as low. It has been so for years now, notwithstanding the content abundance of this kind of music found in the curricula. Moreover, the study results that have been obtained so far are indicative of the continuous decline in the quality of that competence among the pupils at various stages of education (see Kamińska, 2003; Szubertowska, 2003a; Bonna, 2006; Grusiewicz, 2011; Kęska, 2013).

The age of the study participants has turned out to be statistically significantly correlated with the overall test results as well as the results of the respective test parts. Additionally, the verification of the relationship between the remaining factors and the test results has been indicative of school and family to be the source of the related variability (although not that strong). The 23–24-year-olds have proven to have a better shaped competence, notwithstanding the fact that much more time has elapsed since their completion of music education. It is a similar case with the aforementioned relationship between the age and preferences and the interest in classical music, which may indicate that this particular variable may prove a wider impact spectrum within the context of the analyses that have been elaborated upon.

In both of the groups the skills of identifying musical instruments have been best shaped. For this part of the test the correct answer rate has been fairly high and stood at 60% for the first group and 70% for the second. The remaining results have been recorded to be very poor among the adolescents – ranging from 16.92% (identification of a composer) to 27.43% (identification of voices) of corrects answers. Although among the young adults the level of the competence has turned out to be higher, it is till proving essential gaps for the majority of the test parts at issue. In this age group the correct answer rate, apart from the aforementioned identification of instruments, has ranged from 23.12% (identification of style periods in music) to 46.58% (identification of voices).

Having provided the obtained results for the discussion purposes, it is plausible to state that as far as the studies of the familiarity with art music conducted amongst the general education lyceum young individuals in the 1980s (at the time when music lessons were compulsory in the general education lyceum), the correct answer rate for *Percepcja* [Eng.: *Perception*] Test by Barbara Kamińska

was obtained at 54%, which has been claimed to "diminish (…) the musical illiteracy but fails to develop the familiarity to the expected extent (…)" (Kamińska, 2003, p. 267). In turn, the studies conducted in the 1990s proved the level of that competence to deteriorate (correct answer rate at 38%). The results of the pupils completing the school education turned out to be below the expectations of music teachers and experts (Kamińska, 2003). Other studies carried out in various periods of time among the students and general education lyceum pupils confirmed essential deficits in the competence under consideration (see Szubertowska, 2003a; Bonna, 2006; 2009; Kęska, 2013). The explorations within the group of middle school students abroad also indicated a similar phenomenon (see Bonna, 2009). A certain optimism may arise from the fact that the young in the general education lyceum with extended music curriculum obtained a high score in *Percepcja* Test (75%). It was concluded that they were characteristic of the positive attitudes to art music and the need to further cognition (Kamińska, 2003). Such data as well as other results of studies account for the statement that interesting and skilfully arranged music lessons, delivered more frequently and for extended duration, may advantageously contribute to changes in the young's attitude to classical music and raise the level of their competence (see Szubertowska, 2003a; Parkita, 2005; Kęska, 2013).

Analysing the aforementioned studies and comparing them with the ones elaborated upon in this paper, they have been observed to share the same features. It has been plausible to state that the poorest skills, *inter alia*, include the skill of identifying style periods in music. As far as the identification of a composer's style is concerned, Chopin is one of nest identified composers, whereas one of the best known musical compositions is *Bogurodzica* (see Kamińska, 2003; Szubertowska, 2003b; Bonna, 2009; Kęska, 2013).

Interesting information is also provided by surveys conducted by Centrum Badania Opinii Społecznej [Eng.: Opinion Poll Centre] (2021), within the framework of which respondents were asked about their activities to the extent of listening to the classical music. It was proven that more than a half of them listen to that music genre but only 12% of them often do it, which was the case with the individuals aged 24–34 years old. In consequence that may contribute to the improvement of the competence corresponding to that kind of music. It seems to be grounded to presume that the young's strong preferences for the teenage music and declared reluctance to the classical music (see Szubertowska, 2003a; Narodowe Centrum Kultury [Eng.: The National Centre for Culture], 2021) will probably result in the decline in the teaching effectiveness in this area.

CONCLUSIONS

The studies that have been completed incorporate themselves into the rare thematic subject matter of the music perception competence to the extent of art music and the related conditionalities. The obtained results make it plausible to state that young individuals prove to have deficits in the auditory identification of essential aspects of the classical music, facilitating its deepened comprehension. Poorly shaped perception skills have been detected in almost all the areas under consideration.

The age of the study participants has indicated to be one of the major factors showing the strong relationship with the test results. Although the difference between the groups has been comparatively insignificant to that end, that variable has been statistically significantly correlated with the level of the music competence at issue in favour of the young adults indeed. The has thus been indicated not only to impact upon music preferences to the extent of art music, confirmed by the aforementioned studies, but also shows a strong relationship with the music perception competence. Notwithstanding the higher level of competence amongst the 23–24-year-olds, both groups made considerable mistakes in the overwhelming majority of the tasks. It is suffice to state that they arise from the insufficient familiarity with the art music and poor knowledge on its characteristic features among the young individuals.

The studies indicate that the music education requires transformation. It, *inter alia*, means the need to establish that area of education in the contemporary culture, which entails highlighting the relationship with the world music tradition, its accomplishments and value. That culture should be the point of reference for the undertaken measures, refer to the contemporary forms and message in music with the use of innovative technologies. Listening to music of high artistic value must take the form of important events and its message should be attractive to pupils (Grusiewicz, 2019). The pupils' interests in the teenage music, compliant with developmental specificity, should not be ignored. They are worth attention and comprehension. This is where the crucial role of a teacher should be underlined, who should use non-standard work methods in order to evoke the interest in valuable music, suggest and not impose specific content and kind of music, involve pupils in the course of a lesson, facilitate the contact with live music, discuss music and sensation caused by it. To put it in brief, the conventional teaching must be discontinued in favour of creative involvement of pupils in the learning process. The effectiveness of that manner of shaping the interests and skills in the area of art music is confirmed by the aforementioned studies. It also bears paying attention to the need to build up the reputation of music education at school.

In conclusion it is suffice to hope that the Polish school, having been relevantly reformed, will implement more effective methods of shaping the classical music

competence and the young will open wide "their hearts and minds to enjoy the enhancing contact with the valuable music" (Bonna, 2009, p. 62).

STUDY LIMITATIONS

Due to the aforementioned complexity and extensive nature of the thematic study area, the undertaken exploration has focused on the selection of the art music perception skills. Inclusion other skills into the framework of the competence under consideration could complement the information on their related profile and level. It would also be worth considering to conduct the studies in respect of other age groups in order to verify the relationship of the age of the study participants with their competence in the area at issue.

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KOMPETENCJE PERCEPCYJNE OSÓB MŁODYCH W ZAKRESIE MUZYKI ARTYSTYCZNEJ A WIEK BADANYCH. REFLEKSJE NAD EDUKACJĄ MUZYCZNĄ

Wprowadzenie: Badania dotyczące kompetencji percepcyjnych osób młodych w obszarze muzyki artystycznej oraz określenia roli wieku jako ich predyktora prowadzone są rzadko. Ich wyniki mogą przyczynić się do podjęcia wielozakresowych działań, w szczególności koniecznych reform w systemie powszechnej edukacji muzycznej. Szkoła bowiem pozostaje jedynym miejscem, w którym systemowo i wieloetapowo kształtuje się kompetencje dotyczące tego gatunku muzyki.

Cel badań: Celem badań było określenie poziomu, na jakim zostały ukształtowane percepcyjne kompetencje muzyczne osób młodych w okresie adolescencji i wczesnej dorosłości w zakresie muzyki artystycznej. Istotnym zamierzeniem było również ustalenie ich związku z wybranymi uwarunkowaniami, spośród których wyodrębniono wiek, aby określić, czy jest on zmienną, która różnicuje poziom tych kompetencji.

Metoda badań: W badaniach zastosowano strategię ilościową i metodę testu.

Wyniki: Wiek badanych zróżnicował statystycznie całościowy wynik testu oraz jego poszczególne zakresy – identyfikację epok stylistycznych w muzyce, stylu kompozytora, instrumentów i głosów oraz znajomość literatury muzycznej.Wyższe wyniki uzyskali młodzi dorośli.

Wnioski: Badani wykazali się znacznymi deficytami w zakresie słuchowej identyfikacji istotnych aspektów muzyki artystycznej. Poziom analizowanych kompetencji uznano za niski. Wiek okazał się czynnikiem istotnie różnicującym wyniki testu na korzyść osób ze starszej grupy wiekowej. Badania wskazują, że powszechna edukacja muzyczna wymaga transformacji.

Słowa kluczowe: kompetencje percepcyjne osób młodych, muzyka artystyczna, edukacja muzyczna, wiek