RELATIONS IN MARRIAGE AND FAMILY:

GENESIS, QUALITY AND DEVELOPMENT

EDITED BY
HANNA LIBERSKA

BYDGOSZCZ 2011

ISBN 978-83-7096-830-4

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The importance of family at various stages of the development and education of a musically talented child

Talent is like a piece of precious but raw metal;
only assiduous work shall process it and endows it with a great value.

Stanisław Staszic

Introduction

Not every child whose parents perceive his or her musical interests, manifests an authentic predisposition to start learning to play the selected instrument. Not every student of a music school becomes a professional musician. The quality and level of musical performance are dependent on many factors, among which specific musical skills, internal motivation to engage in music, intellectual and personality characteristics as well as the influence and involvement of people from the immediate surroundings all play equivalent roles.

Music, compared with other professions, is probably – along with the professional athlete – the longest educational process; formal education leading

to the profession of a musician who has a university degree includes 17-18 years of study. This would include theoretical musical subjects, musical performance in the chosen instrument, vocal, conductor or composer specialty. Almost 20 years of education include: 6 years of primary school of music; 3 years of lower secondary school of music; 3 years of high school of music and 5 or 6 years of study at the academy of music. The number of years is dependent on the chosen specialty. It happens very often that the pupils starting their education at a music school take their first attempts at playing an instrument in the fifth, and even in the fourth year of life!

The number and variety of changes that a person undergoes in the period between 5 and 25 years of age is unimaginable. Referring to the assumptions of the psychology of human development, we can see that this period covers the majority of the most significant stages of human development; it starts from the middle period of childhood in the preschool age, continues through junior school age, early and late adolescence, and ends in early adulthood (after: Harwas-Napierała, Trempała 2002, Brzezińska, Appelt, Ziółkowska 2008). Within these changes the person experiences not only the biggest development in the biological sphere, but also in the cognitive, social, emotional, moral and personality area. Furthermore, the individual experiences many moments full of joy and happiness, or experiences particularly difficult situations. On his/her way of life the individual will meet various people who may have a positive or negative impact on the person's life.

It is impossible to determine the diversity of experiences of every human being during this stage of their life, which runs parallel to the music education. But if that education is to be successful, it is not enough that the child has musical predispositions. Just like musical talent alone will not provide artistic successes. The musical talent is on the top of the hierarchy, which reveals the level of musical competences / skills / predispositions or properties of an individual. Musically talented people are a peculiar group of extremists, in a positive sense, among the population of musically gifted children and young people taking up a professional education in the field of musical art.

The grounds for talent are ***specific musical abilities***, which include, among other things, tonal sense (the understanding and recognition of melodies, sensitivity to intonation and the timbre of musical sounds), the ability of auditory imagery and the musical sense of rhythm, which guarantee a certain rate of learning and understanding music (Tiepłow 1952, Manturzewska, after: Manturzewska, Kotarska, Miklaszewski, Miklaszewski 1990). The second structure in the hierarchy of musical competence is a ***musical aptitude***. This is characterized by musicality resulting from the basic musical abilities as well as the revealing ability to think musically on one's own and an ability for emotional

musical performance while experiencing and interpreting music. While taking the musical aptitude into consideration, one cannot ignore the general conditions of the person, such as their intelligence, attention and memory (Wierszyłowski 1970, Shuter-Dyson, Gabriel 1986, Szuman, Manturzewska, after: Manturzewska, Kotarska, Miklaszewski, Miklaszewski 1990). However, ***musically talented*** individuals are characterized by specific personality traits. These traits facilitate their acquisition of musical competences by an incredible acceleration of development in the field of musical performance, perfectionism and a strong determination to achieve the goals associated with the learning of music. These traits combined with an outstanding level of specific musical abilities lead them to achievements far exceeding those of their peers who live and develop in similar socio-cultural conditions (Révész, Manturzewska, after: Manturzewska, Kotarska, Miklaszewski, Miklaszewski 1990, Landau 1990, McPherson, Williamon 2008).

Contemporary studies emphasize that musical abilities are influenced by numerous interactions between genetic factors and environmental determinants, and that every man is by nature endowed with musical predispositions in much the same way as with language skills (McPherson, Hallam 2009, Besson, Schön 2009, Huron 2009). Whether innate musical skills will have a chance to develop depends primarily on stimulation from the environment, from the immediate environment, i.e. in the first place, it depends on the family.

The undeniable fact is that it is the family who has a significant impact on the life of every man. This special role played by the family in a child's life is characterized by the impact of care and education that take place within a family, by stimulation in the development of selected competencies and capabilities as well as while shaping the system of values. Psychologists of music concentrate in a particular way on identifying the role of the family in the life of a child manifesting musical skills and on the determination of the family's importance for the child's successful music education leading to high artistic achievements (Manturzewska 1974, Lewandowska 1978, Konkol 1999, Sroczyńska 1999, Gembris, Davidson 2002, North, Hargreaves 2008, Creech 2009, Sierszeńska-Leraczyk 2010).

The various stages of music education have been described below, including changes in musical development, through which students of music schools go, and specific changes in the attitudes and behaviours of the family, especially parents, who are able to adapt properly to developmental changes experienced by their child.

The origins of a child's musical sensitivity development

It is impossible to analyze the stages of music education without taking into account the properties of musical development of the child because readiness to start education at music school does not occur suddenly in the group of six- or seven-year-olds on the first day of September (first day of school). It is the result of rich musical stimulations on the part of the people from the immediate surroundings starting from the earliest stages of life.

The first step in the development of musical sensitivity in children takes place in the prenatal period during which musical receptors formulate and develop (Manturzewska, Kaminska 1990); and as early as in the 6th month of foetal life, the hearing organs reach full maturity (Parncutt 2008). The first sounds received by the foetus are any sounds coming out from the inside of the mother's body, such as: blood flow noise, the sound of a heartbeat, sounds of respiratory system at work, as well as the mother's voice and other sounds from the environment, among which is also music (Lecanuet 1996). At the same time, from the 6th month of foetal life, one can notice that the child begins to exhibit the first sensory-motor responses to music (Manturzewska, Kaminska 1990) and that the foundations of musical memory are being formed. It was recorded in one experiment that unborn children had shown a greater mobility in the situation of repeating the same music theme while playing one of Prokofiev's orchestral suites (Feijoo, after Klimas-Kuchtowa 2006). In the third trimester of foetal development, the phenomenon of auditory habituation is also noticeable indicating the ability of learning by the foetus the phenomena associated with auditory stimuli (Hepper, Shahidullah 1994, Kornas-Biela 2002, Parncutt 2009). An exemplification of the habituation phenomenon on the musical ground was an experiment by Hepper (1991) in which the researcher, at regular intervals, played the leading music theme of one of American series to unborn children. After the birth, while listening to the same piece of music, the newborns showed a greater calm, reduced heart rate and a lower body mobility. The described experiment confirmed the earlier assumptions that auditory sensitivity to musical stimulation is perpetuated from the prenatal period, and the experiences from this period increase a sense of security associated with the repeatability of certain stimuli in an already-born child.

Bearing in mind the developmental competences of children in the prenatal period, it is worthwhile deliberately encouraging their development through music before their birth. There are numerous studies that confirm that musical stimulation in the prenatal period is beneficial for the further development of the child, not only in the sphere of music, but also in the cognitive sphere. For example:

- children stimulated by violin sounds during their foetal life, showed a faster development of language functions, increased physical activity and a better sensory-motor coordination in their childhood (Parncutt 2008);
- children stimulated by music in the prenatal period start vocalizations and babbling earlier in infancy (Tafuri, Villa 2002).

In addition, music that reaches the baby before its birth becomes itself a primary source of musical experiences, and the stimulation by a selected kind of music can shape the child's later musical preferences (Kemp, Mills 2002). The environment, particularly the family environment in which the child is developing from its conception, is a determining factor in the development of musical sensitivity and affects the successful development of innate musical predispositions. It is therefore important for pregnant women to listen to music, especially classical music – and particularly when listening to this kind of music gives them a genuine pleasure (Parncutt 2008). It is a myth that only children of professional musicians have elevated levels of musical ability. Every family, every parent, by caring properly for their child's musical stimulation has a chance to develop its musical sensibility.

Musical communication with the child from its birth and the first musical competences

Previous considerations show that at birth the child has already had some musical experience, which is shaped by sound stimulation on the part of people from the immediate surroundings and the environment in which the mother lived. Already in the first weeks of life, infants exhibit attention and sensory-emotional responses to music, especially if it is performed by the people closest to the child (Manturzewska, Kaminska 1990).

A particular form of babies' musical stimulation is the way in which the mother communicates with her child called *mother-talk*. This is typical for mothers in all cultures and shows during the daily routine of nursing care, and consists of melodious expression of any communications to the child using a wide range of sounds and phrases of melodic intonation (Trehub 2008, 2009). Melodious communication with the child creates a chance for the child to experience the first sounds of live music.

One should number among the biggest and most important musical abilities of infants, among other capabilities, the following things:

- the ability of three– and six-month infants to imitate the pitch played on a tuning fork and persistence of that competence after 40 days of exercise

(Kessen, Levine, Wendrich (Kessen, Levine, Wendrich, after: Sloboda 2002);

- the ability to remember melodies (both of a folk and classical character) and noticing the melodic and rhythmic differences in these melodies (Saffran, Trainor, after: Trehub 2009)
- the ability of six– and eight-month infants to combine sounds into groups that are similar in terms of pitch, volume or tone, in a similar way as five-year-old children and even adults do that (Trehub 2008);
- sensitivity to the sound of a musical phrase, which babies demonstrate by showing displeasure in a situation, when the musical phrase is at random points separated by pauses (Jusczyk, Krumhansl 1993);
- rich vocalizations that develop as early as from the 2nd month of the child's life (Manturzewska, Kaminska 1990, Sloboda 2002);
- readiness to develop absolute pitch hearing in children genetically endowed with high levels of musical ability, who also take regular music lessons (Baharloo et al. 1998, Trainor 2005).

According to some researchers, the foundations of music education are all activities with the use of music, which stimulate the child already in infancy; from intentional listening to different pieces of music, through the introduction of conscious body movements of the infant while listening to music, to the first attempts to produce sounds from various musical instruments (Trehub 2008). Parents, who are able to exploit the world of sounds and music during daily and spontaneous interaction with their child, play a special role in this period allowing their child to have a contact with live musical performances (Manturzewska 1990). Frequent and vivid experiences with music give the child a chance to achieve a high level of musical abilities and have a greater significance for the development of musical competences than just an early start of learning to play the selected instrument.

Musical competences in early childhood

The toddler period is a particular time for spontaneous and uncontrollable vocal and dance activities in the development of musical abilities. Once music reaches the child's ears, it begins to exhibit behaviours that imitate dancing, though the child's movements are often not coordinated with the actual rhythm of the music. Children's 'dances' and other play-time activities are often accompanied by singing. Vocal competence of infants develops initially from free vocalizations

on selected syllables from the words previously memorized, on the basis of *glissandos* (Sloboda 2002) and the interval of a major second or a minor third (Manturzewska 1990), through characteristic melodic and rhythmic phrases taken from popular melodies of the cultural milieu, to the correct mapping of the melody and the lyrics of a learned song (Welch 2008).

Nowadays various music appreciation classes are very popular and parents can participate in them with their little ones (both a few-month-olds and a few-year-olds). Such meetings are not only conducive to improving the child's sensitivity to music, but they have a positive influence on the child's relationship with its parents because they allow the whole family to have spontaneous fun with music, often performed by the same parents, even if they have not yet had the courage to take up musical activities.

According to many psychologists of music, the most intense development of the "musical brain" falls on the period between 3 and 10 years of age (Klimas-Kuchtowa 2000). The preschool age brings to the child's musical development a significant increase in the musical competences, including the vocal, dance and memory ones, which develop primarily on the basis of spontaneous play with music (Manturzewska, Kaminska 1990). Competencies related to music mapping are mastered by children mainly through imitation. During this period the child has a growing self-awareness and tends to perform all activities properly including a proper performance of musical activities such as flawless singing of a favourite children's song, during which the child exhibits a great desire to preserve the melodic and rhythmic correctness (Sloboda 2002).

At the same time, the period between 3 and 10 years of age is the time for some children, who reveal elevated levels of musical abilities and interests, to start learning to play an instrument, usually in a music school. The musical sensitivity of outstandingly talented people can be revealed even before the start of their professional music education. In exceptional cases, it was noticed that sensitivity to music, too loud sounds or abnormal in terms of intonation singing, is apparent as early as between 1 and 2 years of age, far earlier than other cognitive skills (Winner, Martino, after: McPherson, Williamon 2008). The acceleration of the musical competences development, both vocal and instrumental ones as well as those related to hearing, is advanced by several years compared to the development of musical competences of other gifted person's peers. In the process of music education, a talent can develop in a variety of narrow specializations. This should include in the first place a talent in the field of a reconstructive instrumental or vocal performance as well as a talent for improvisation, composing, arranging music, plus the theoretical analysis of music, evaluating music, conducting and teaching (Gagné 2000).

This paper focuses on introducing the specific properties of the development and education of musically talented children, including their performance competences in the field of playing musical instruments. Indeed, the primary responsibility associated with learning in a music school is learning to play on a chosen instrument. This means that anyone who is professionally involved in music practice or theory had the opportunity to experience music education, at least at the primary school level. But the problem, which is worth mentioning, is pointing out that not every child learning in a school of music manifests an authentically remarkable talent for music. A significant portion of students at music schools are people who have *only* elevated levels of musical abilities, which allow them to acquire professional musical competences. The talented student of a music school is characterized by a record of musical / artistic achievements by far in excess of their peers.

The model of development and music education presented below (Sosniak, after: Jaślar-Walicka 1999) will indicate the specific characteristics of the functioning of musically gifted people who successfully implement the various stages of music education, under favourable environmental conditions, with optimal support and understanding from people in their immediate surroundings.

A romance with music

The first step in the long process of music education is the stage of a ***romance with music***[1]. The timeframe of this phase, however, goes beyond the first school years of music education and covers almost the entire first 10 years of age in the child's life (Sosniak, after: Jaślar-Waicka 1999). While interpreting the name of this stage, one can notice that providing the child with a frequent, close and live contact with music and taking care so that the child at that time feels strong and positive emotions is the most important thing in the development of musical sensitivity and then musical competences.

Depending on the musical traditions and interests of the family, some children experience a phase of a romance with music already in the prenatal period (if the parents exhibit musical activity). Other children start this phase in the preschool period when they participate in music appreciation classes for the first time. There are also children who rarely have contact with people who play musical instruments as professionals or amateurs, and only in such an

[1] The name of this phase and the two subsequent ones are taken from the model by Alfred North Whitehead (Sosniak Laura, after: Jaślar-Walicka, 1999).

irregular way they have a chance to experience the world of sounds and music. Musical stimulation (even unsystematic), however, has the greatest value if it is kept in a comfortable atmosphere ensuring the child the joy of its musical activity, satisfying its curiosity associated with the world of musical sounds, and while taking part in this activity along with the child. Musical stimulation can occur at different times in the child's life and can come from various people (parents, siblings, extended family, neighbours); and its occurrence and maintenance in the child, even the interest in music (not necessarily linked with learning to play an instrument), is a good predictor of success in music education.

At the start of the child's education in a school of music, also the time of transforming musical plays and games into diligent and systematic study of all issues related to music begins. In terms of developmental competences, children have already a well-formed tonal sense, which is a base for more and more perfect pitch hearing, providing the foundation for the development of harmonic hearing. They also acquire knowledge of basic measure and rhythmic concepts, which is a stimulating value to other areas of cognition (Manturzewska, Kaminska 1990, Mills, McPherson 2008). Moreover, during this period children have a natural readiness to start learning because of the consciously awakened cognitive curiosity, the need to experience new things and desire for self-improvement (Appelt 2005). The first years of schooling in terms of executive competences are also the period of maximum absorption and the development of fitness and technical skills related to learning to play an instrument (Manturzewska, Kaminska 1990).

First grade music school pupils differ not only by a specific level of musical ability, but also by the experiences connected with playing an instrument. Among the students there are in fact both children who have already had one or two years of private learning to play an instrument, as well as children whose musical stimulation was limited to listening to music and singing, without attempting to play musical instruments. Thus the task of the first teachers of music is, in addition to transferring technical expertise on the grounds of the performance skills, awakening of positive emotions associated with music, with the instrument and practicing on the instrument, and making children keen on participation in music lessons, which are a fascinating adventure for the child and a reward (Jaślar-Walicka 1999, Gliniecka-Rękawik 2007).

Although when children start school and begin to recognize authorities among their teachers (e.g. the first lady class teacher) and peers, the importance of family does not decrease for the child who is learning at a music school. In the first period of the child's music education, its parents' supporting attitude is characterized primarily by showing their genuine joy of their child's musical

activities, by mobilizing and motivating the child for creative daily exercises on the instrument, by joint participation in various artistic events, by the presence and supporting the child during its public appearances, by participation in musical instrument lessons, and accompanying the child during its daily exercises at home (Shuter-Dyson, Gabriel 1986, Lewandowska, after: Konkol 1999, Sroczyńska 1999, Lipka 2009, Davidson, Howe, Sloboda 2009).

The child's successful experiences with music and support from people who are the closest ones to the child as well as the luck of having a friendly teacher, who has a genuine joy of communing with the youngest musical art practitioners, provide an opportunity for a smooth transition to the second phase of music education known as the phase of ***perfectionism***[2].

Perfectionism in music education

Commonly, the concept of perfectionism is associated with a personality trait, which manifests itself in human behaviour by precision, thoroughness, accuracy and the need to implement the undertaken tasks at the highest level. The use of this term to name the second phase of music education specifically emphasizes that for the child it is a time to work on its technical and performance skills because at that time, due to psychophysical reasons, the child is ready to make greater efforts in the field of instrumental performance (Manturzewska, Sosniak, after: Jaślar-Walicka 1999). A successfully developing child, in terms of musical competence, enters the phase of perfectionism between 10 and 14 years of age, which translated into the realities of a music school occurs in the second half of primary school and the beginning of lower-secondary school (gimnazjum). During this period the child is already more aware of music and possesses more develôped musical competences of the harmonic hearing, sense of form, and also has a fairly significant knowledge of music theory, music literature, musical instruments, which make it easier for a young artist to understand the intricacies of musical performance and interpretation.

When teaching a child to play a musical instrument, it is also very important to sensitize the child to the music as well as shaping the child's musicality. Learning to play an instrument, in the broad sense of this expression, can be regarded as fully valuable if it touches not only the expansion of technical skills but also includes the development of auditory sensitivity and intellectual sphere (Markiewicz 2008).

[2] The name of this phase was taken from the model by Alfred North Whitehead (Sosniak Laura, after: Jaślar-Walicka, 1999).

Changing the instrument teacher is quite common in music education when students move through the educational thresholds. The first change of music teacher can occur just at the turn of the phase of a romance with music and the phase of perfectionism. The teacher who works with a teenager becomes rather a directive teacher, who puts greater demands, expects more attention to detail and precision when performing the finest technical and performance nuances (Sosniak, after: Jaślar-Walicka 1999). This does not mean however that the atmosphere in the classroom is to be less friendly. Nevertheless, the importance of musical plays and games is decreasing here almost entirely for the benefit of a solid mastery of musical material.

Quite often during the first or second stage of music education, it appears that the instrument on which the child started his or her education at music school is not properly chosen[3]. This is disclosed for example in the technical and performance difficulties, which are impossible to control by the child; or there is a noticeable reluctance of the student to the sound of the instrument on which the child started learning to play. This situation very soon results in a reluctance to exercise and decrease in motivation to learn at music school; or the child speaks explicitly about his or her preferences as to another instrument; or the child consciously begins learning to play another instrument and waits for a moment until he or she grows up in terms of psychophysical development to play on their dream instrument such as trumpet, flute, clarinet or double bass. Then nothing should stand in the way to allow the student such a change to continue his or her further music education, based on these competencies and this sensitivity that the child had a chance to develop up to that moment. Based on analysis of the biographies of outstanding Polish musicians (Manturzewska 1990), it has been noticed that each of them began playing the instrument before 9 years of age, therefore, it has been assumed that the age of 9 years is a critical period to take up learning to play an instrument so that the quality of music performance is characterized by the highest precision, ease and naturalness. Learning to play an instrument at an older age also allows the acquisition of musical competences and the achievement of professionalism in the field of music, but does not guarantee full freedom, naturalness and ease.

The family still plays a special role in the child's life, although children and adolescents during this period spend less time with their parents in favour of school activities and associating with peers. Parents, however, are *needed* for their children to show them support, to ensure their security, to show them acceptance, to sustain the pleasures of learning and to mobilize them to work harder (Appelt 2005, Borthwick, Davidson 2009). In addition, the parents enter

[3] [present author's note] It is commonly assumed in Polish schools of music that children starting their education at a music school can choose the piano, violin or cello.

increasingly into the role of people who support and show understanding, backed by deep emotional ties (Bardziejewska 2005). The attitude of support is particularly important on the part of parents who are not musicians. They try to understand the situation of their child and are aware of the specific duties and overloads associated with music education and in various ways make it easier for their children to cope with their everyday challenges and duties. Instead, the risk of becoming another teacher for their child hangs over the parents who are musicians. On the other hand, guidance by parents who are musicians, can be extremely valuable to the pupil's artistic development, because the child is provided with constant professional care in the field of musical performance (Sroczyńska 1999). Although there is no clear recipe for an artistic success of a child in a family of rich or low levels of musical traditions, the most important characteristics of all families with musically gifted children (Manturzewska for: Konkol 1999), among other traits, include:

- the emotional maturity of parents, which provides the child with a sense of security, preserves some family traditions, shows mutual understanding and goodwill to the closest people in the family;
- focus on the child and commitment to its music education through an active participation in the school life and controlling the progress of learning, common presence in various artistic events, a deliberate selection of the circle of friends for the child with similar musical interests and attaching importance to the upbringing and education of the child;
- a natural musicality of at least one parent – not necessarily a professional musical activity.

The successful development of musical competences and the child's involvement in learning with the support and understanding from the student's closest members of his or her family allow the student to move gently to the third stage of music education known as the ***phase of integration***[4].

Integration of the development sphere and music education

The last stage, which has been distinguished in the model by Laura Sosniak is the phase of integration. It is experienced by students who take up studying at a music high school and most often they continue their education at the academy

[4] The name of this phase was taken from the model by Alfred North Whitehead (Sosniak Laura, after: Jaślar-Walicka, 1999).

or university level, as the apogee of this phase falls on the period between 18 and 25 years of age (Jaślar-Walicka 1999).

The integration phase is characterized by the student's strong concentration on the expressive, sonic and interpretive side of the prepared pieces of music (Manturzewska, Kaminska 1990). The performance and technical matters have rather been mastered by young artists yet and do not require constant monitoring by the teacher (Sosniak, Manturzewska, after: Jaślar-Walicka 1999). Moreover, it is the teacher who plays a particularly important role in the phase of integration. The optimum teacher for the young practitioner of music art is an art-master, who in addition to their pedagogical activities, is also involved in giving concerts and is able to share in an authentic manner their music experiences with the student. Very often the pupil, based on a relationship with his or her master, shapes their personality and builds their musical identity (Manturzewska 1974), especially because of the fact that it is a special time for teens to form their identity in various spheres of their functioning (Bardziejewska 2005). Even more so, in the sphere of musical development, the educator-master-artist should have a great musical intuition, reflection and precision in the transmission of musical values along with an ability to elicit the individual potential of their charge (Markiewicz 2008).

During the entry of musical art students into adulthood, one cannot ignore the role of the family, especially its supporting interactions, which are very much needed by young people in the light of their many dilemmas and turmoil of everyday life as well as artistic challenges. For this reason, it is worth noting the impact of specific parental support that is beneficial from the perspective of time and artistic achievements of young musicians. One of the theoretical concepts to explain the attitude of parental involvement in the music education of the child was presented by Wendy Grolnick (after: Creech 2009), who identified three types of social support, which takes into account the specificity of music education:

- behavioural support focusing on the close presence of parents in the difficult moments of music education, e.g. accompanying the child during exams, concerts, contests;
- cognitive/intellectual support focused on showing the understanding of the child's artistic and emotional problems, on talks about successes, failures, doubts and joys associated with the music education of their child;
- personal support focusing on current assistance in a variety of everyday situations related to other educational or professional challenges.

Summary

A successful music education and receiving any support by the students of music schools is a very important basis for shaping the musical identity of young practitioners of music art. Each stage of music education brings changes, both in the field of the students' psychophysical functioning, as well as in their competences in the field of musical performance; therefore, the family's readiness to follow the individual needs of their gifted child is so vital. The family in which a musically gifted child grows has to meet many additional obligations arising from the care of the development of their offspring's musical talent and shaping his or her future attitudes in the role of a musician. These "parental responsibilities", among other things, include: providing the child with material and living conditions for carefree education and training, joint participation in various artistic events (accompanying the child during classical music concerts) as well as showing understanding in situations of being burdened with concert challenges, examinations or contest auditions. The greatest sense of emotional security and optimal conditions for the development of talent provides a stabilization of family life and adjustment of parental care of the child with regard to its psychophysical developmental properties.

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