

Dear Readers,

We are presenting you hereby the sixth issue of the „Contexts of Music Education” academic journal, published by the Faculty of Composition, Music Theory, Conducting, Eurhythmics and Music Education of the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. The authors of the presented articles share their expertise and personal hands-on experience in the field of conducting and music education; they also provide information on interesting books, competitions, workshops and academic conferences.

The two articles opening the sixth issue of the journal are dedicated to the memory of Professor Zygmunt Gzella on the 10<sup>th</sup> anniversary of his death; Professor was a conductor, artist, pedagogue, the Head of the Music Education Chair of many years as well as the Rector of the Academy of Music in Łódź in the period of 1981–1987. In the first article, **KRZYSZTOF GRZESZCZAK** discusses the *Artistic activity of Professor Zygmunt Gzella* (p. 11–16), whereas **BARBARA SOBOLCZYK** presents Professor’s activity as the Head of the Music Education Chair in 1976–1999 (p. 17–25).

In the first section of the journal – **Academic dissertations and articles** – we post seven articles describing selected conductors and conductor’s work with musical ensembles. The article by **JAKUB CHRENOWICZ** discusses the activity of Walerian Bierdiajew, the conductor and director of the S. Moniuszko Grand Theater in Poznań as well as a professor of the Poznań Academy of Music (p. 29–35). **KRYSZYNA JUSZYŃSKA** depicts Polish and international conducting achievements of Witold Rowicki (p. 37–55), while **BARBARA HALEC** presents Jan Szyrocki, the pioneer of the West Pomeranian choral art (p. 57–69).

In the article titled *The contexts of developing an artwork of the liturgical monody genre* (p. 71–79), **MICHAŁ SŁAWECKI** focuses on the importance of a conductor’s knowledge on how to interpret neumatic signs in the process of artistic creation. **MARYIA YANUSHKEVICH** shows the following stages of a student-conductor’s autonomous work while preparing a composition for performance by a musical ensemble (p. 81–88). **JOANNA PIECH-SŁAWECKA**, in her article on the *Benefits of working on improvisation in a choir for the development of stage competences* (p. 89–102), describes her own work experience with the Chamber Choir of the Adam Mickiewicz University in Poznań as well as presents selected pedagogues’ practical knowledge. **MARIANNA MAJCHRZAK** reflects upon the role of a conductor as an artist and a person in the context of *List do artystów* by John Paul II (p. 103–109).

In the second section – **Young people’s forum** – we publish the text by **RAFAŁ SOWIK**: *Selected music education textbooks for the grades I–III from the perspective of educational reforms in 1997–2011* (p. 113–121), wherein the author analyzes selected textbooks used by pupils and teachers.

In the third section – **Reviews and reports** – we post one book review and six reports on competitions, workshops and conferences. **EWA WILCZYŃSKA** reviews the book *Kształcenie słuchu. Historia – teoria – praktyka*, edited by Danuta Dobrowolska-Marucha and published by the Frederic Chopin University of Music in Warsaw in 2015 (p. 125–128). **MAGDALENA WŁODARCZYK** presents a report on the *Poznajemy muzykę Aleksandra Tansmana* [Getting acquainted with Alexander Tansman’s music] Solfeggio Competition (p. 129–132), **KATARZYNA BROJ** – an account of the 7<sup>th</sup> All-Polish Methodological Conference for teachers of general music subjects and eurhythmics at 1<sup>st</sup>- and 2<sup>nd</sup>-level music schools (p. 133–139) and **ANNA SUSKA** reports on musical workshops for visually impaired young people (p. 141–143). **DAWID BER** publishes two accounts: of the *Konteksty Sztuki Dyrygenckiej* [The Contexts of the Conducting Art] All-Polish Academic Conference (p. 145–146) and of the 6<sup>th</sup> Harmony Conference (p. 147–148), whereas **EWA KUMIK** gives an account of the Musical Forum of Young Scholars and Artists, organized at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (p. 149–150).

You are kindly welcome to read the texts and also publish with us!

Editor-in-Chief

Ewa Kumik