

## Note from the Editor

Dear Readers,

We can proudly present the next, 11th issue of the “Contexts of Music Education” academic journal, published by the Faculty of Creativity, Interpretation, Education and Music Production of the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. We believe that you will find the texts grouped into our regular sections interesting. The authors of the presented articles share their knowledge, scientific research findings and personal experience from the field of a broadly understood music education.

In the first section – **Dissertations and Academic Papers** – we have posted four articles. The first of them is *The role of transcription in a didactic process on the examples of chamber works scored for piano for four hands and for two pianos* (p. 11–42). **Agata Górska-Kołodziejska** highlights therein the reasonableness of introducing music arrangements to the chamber ensembles didactics. What gives the article an important educational value is a supplement providing a rich source of knowledge of the existing literature transcribed for piano for four hands. **Maria Chełkowska-Zacharewicz** presents in her article – *What musician would you like to be? The psychological flexibility model at the service of musicians – introduction* (p. 43–56) – a model that has strong empirical foundations and covers processes adapted to the needs of the musicians’ community. **Anetta Pasternak and Anna Januszewska** present in their article (p. 57–78) findings of their own research conducted among 1<sup>st</sup>-3<sup>rd</sup>-graders of a primary music school. The authors emphasize the importance of Emil Jaques-Dalcroze’s solfeggio to the development of pupils’ musicality and creative skills. **Jarosław Domagała** shows in his article – *Statistics regarding music education in Poland in the interwar period* (p. 79–122) – an abundant source material covering music schools, solo singing schools, schools for organists, schools of eurhythmics and art dance, as well as drama schools, functioning during the 2<sup>nd</sup> Republic of Poland and undiscussed in detail until now.

In the second section – **Young People’s Forum** – we have posted an article on “Singing” in a primary school of the interwar period in the context of the state’s educational-ideological conceptions. Based on the analysis of sources, **Danuta Pietraszewska** (p. 125–140) indicates a relation between a political idea and content-related issues regarding musical training and music education.

In the **From Experience** section, we have posted three articles. In the text *A ‘tailor-made’ ensemble – an outline of ensemble music-making at a primary music school* (p. 143–154), **Anna Pawelec** discusses the selection of repertoire and the potential behind non-standard solutions as regards forming unconventional musical ensembles. **Adam Porębski** (p. 155–166) presents his reflections on the issue of composition learning at a music school, discussing

the effectiveness of the author's original curriculum of the School Composers' Club at the K. Szymanowski Primary and Secondary Music Schools in Wrocław. **Agnieszka Łuczyńska**, in the article *Group classes and the development of individualities of students from the specializations of choreography and musical* (p. 167–178), shares her pedagogical experience as an academic teacher, gained while teaching group classes in artistic fields of study.

In the fourth section – **Reviews and Reports** – we have published a review of the book *Emisja głosu w przestrzeni edukacyjnej, artystycznej i terapeutycznej* [Voice production in the field of education, art and therapy], edited scientifically by Lidia Kataryńczuk-Mania (p. 181–186). **Wiktoria Kuncewicz** discusses subsequent articles from the monograph published by the University of Zielona Góra Editions in 2020.

Enjoy your reading and feel welcome to publish with us, please!

The Editor-in-Chief  
Ewa Kumik