

Preface

Music education, one of the foundations of a child's harmonious learning process, not only contributes to the development of artistic skills, but also plays a key role in forging social ties and forming relationships among individuals. The social nature of music becomes is best reflected among the co-performers at a concert, but also among the listeners and, finally, in the master-student relationship specific to musical training. This social nature of music fits perfectly with this publication which describes the intense activity of various student associations and presents its artistic and educational outcomes.

Our publication opens with two articles focused on student music education associations from a European perspective. For over 30 years, the European Association for Music in Schools has been engaging hundreds of students from many European countries, creating a platform for sharing experiences in the field of music education. The international student forums of this association, hosted every year by a different country, are discussed in **Branka Rotar Pance's** article. Authors **Sabina Vidulin** and **Marta Šarec** present the international music education student forums which take place every two years in Croatia.

Another aspect that we discuss in our publication is the activity of student clubs. Engagement in research on music education, or the use of novel teaching methods, provides not only an inspiring space for exchanging ideas and sharing experiences, but first and foremost, it is realized through a variety of concerts, broadcasts or children's shows. This chapter of the publication opens with an article by **Eliza Ludkiewicz** which introduces readers to the activities of student clubs from a psychosocial perspective. In his article, **Benedykt Ody** discusses the activities of art students within the context of academic student organisations. Two authors, **Maria Miszewska** and **Weronika Konieczna**, undertook to present the 15 years of activity of the Music Education Club run at the Faculty of Choral Conducting, Church Music, Artistic Education, Eurhythmics and Jazz of

the Academy of Music in Gdańsk. In their articles, different authors describe the various activities of the aforementioned club: **Katarzyna Kierzkowska** discusses ten years of cooperation with the Polish Children's Academy; **Emilia Sulkowska**, cooperation with the music and theatre club of Primary School No. 4 in Gdańsk on music theatre productions; and **Katarzyna Tamulis**, the School Educational Concerts project, whose aim is to develop musical skills and increase pupils' interests.

The outcome of student association activities are often scientific studies. The students' academic research papers not only demonstrate methodological maturity, but also often constitute the first step towards publication and a future academic career. In her article, **Agnieszka Waśniewska** presents an analysis of children's literary works inspired by music as a method of supporting the work of teachers. Three authors – **Kaja Duda**, **Kinga Kordeczka** and **Joanna Zając** – present their research involving teachers and students on online music lessons during the COVID-19 pandemic in Poland.

Artistic projects aimed at the youngest audiences also engage parents. Their role is not only childcare, but also active participation in various musical activities. The initiative of Bydgoszcz Musical Mornings for children with their parents is presented by **Ewelina Boesche-Kopczyńska** in her article from the perspective of 25 years her artistic work. **Anna Kalarus**, in turn, discusses the pedagogical aspect of educational concerts for children and youth as illustrated by the activities of the student School Artistic Education Club of the Krzysztof Penderecki Academy of Music in Kraków. The publication closes with an article by **Dorota Siemiątkowska** presenting the issue of teaching songs in bilingual music education.

The editors of this publication would like to thank all the authors for their notable contribution to the submitted articles, and the reviewers for their insightful comments.

*Gabriela Karin Konkol
Michał Kierzkowski*